

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

Published by THE DAVIS PRESS, INC., Graphic Arts Building, Worcester, Mass.

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VOL. XVII

MAY, 1918

No. 9

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Published by THE DAVIS PRESS, INC.

25 FOSTER STREET WORCESTER, MASSACHUSETTS

Entered as Second-Class Matter August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$2.00 a year in advance; Canada \$2.25; Foreign \$2.50.
Copies on sale in New York at Brentano's, 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave.; London, Eng., Arthur F. Bird Co., 32 Bedford St., Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

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FIRST AID IN THE ART CLASS

EACH day's experience in the classroom forces upon every Teacher of Art fresh conviction that the creative energy of pupils needs daily nourishment from the wellsprings of knowledge and suggestion, no matter what the quality of their native talent may be.

¶Appreciation may be intense and understanding of principles may be complete, yet the fact remains that the fruit of these in concrete results is pathetically poor in number and kind, unless imagination is stimulated to the degree where spontaneous and enthusiastic creativeness is aroused. Imagination is an asset of supreme value in our national as well as in individual enterprises. The future of American Art depends upon the quality of it. Our industrial and commercial growth depends upon the strength of it. In turn, imagination is dependent upon the stimulating material that is offered for its encouragement and expansion. What are we offering to our American youth in our Art classes that will energize their imagination into creative productivity?

¶THE SCHOOL ARTS MAGAZINE procures and publishes each month the very finest kind of material that will aid teachers in securing the very finest kind of response to their teaching. Its Editors will continue to publish the best that is procurable.

¶Teachers: Watch for new material and suggestions so that the value of your Alphabeticon may be increased.

¶Watch also for important news that will appear on this page in the June number. You will be greatly interested in next month's announcement of the new departments that are to be run in Volume XVIII of

THE SCHOOL ARTS
MAGAZINE

THE SCHOOL ARTS MAGAZINE

VOL. XVII, NO. 9

MAY, 1918

Sell Your Goods!

ROYAL B. FARNUM

State Specialist in Art Education, Albany, N. Y.



SOME day we are going to look back upon our past history and marvel at our blinded vision. From that future vantage point we will smile at our shortcomings in silent pity,

for then we will realize how great was our opportunity and how remiss we were in grasping it.

I refer specifically to art education, though I am inclined to the belief that the cost will snugly fit all our school activities. But I am more familiar with art.

In spite of the artist, yes, and art educator, the business world has begun to recognize the value of drawing, design, and color in the manufactured product, and even to a greater extent in the public announcement of this product. These powerful forces, and

the printing press, are the chief sellers of the world's goods today. But as yet we have learned little from that fact.

Art today sells goods, but for fifty years we have been dabbling in the stuff which trains for art, i. e., art education, with so few sales on our books that the mere sound of the cash drawer makes us jump. If it were anything but education we would be bankrupt long ago. Then, too, a few good salesmen have hung on until now the opportunities are greater than ever.

When I write "Sell your goods" I mean it in the sense of getting plainly before the public the fact that you have a marketable proposition. Not necessarily in dollars and cents but in "value received."

A month or so ago I wrote of "Interior Decoration Practiced." That was value received, and I now propose to suggest other saleable methods.

We say that our art departments should be practical, should function. We believe in correlating wherever possible. But our tendency has been to circulate our practice between the school and the home with only here and there a timid approach to the edge of the business world.

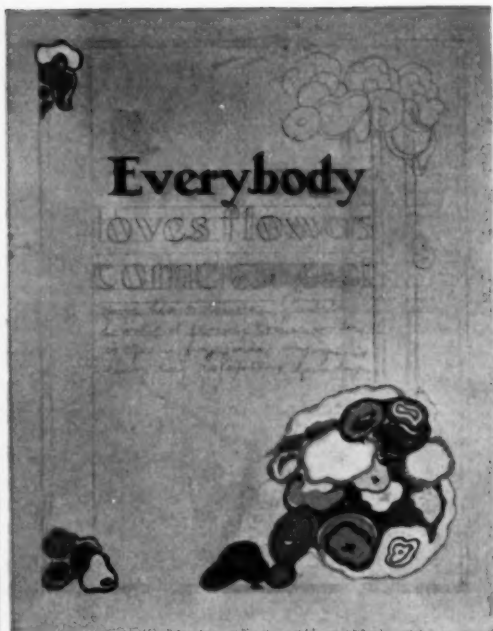


PLATE A. FOUR SKETCHES SHOWING SUGGESTIONS FOR COMMERCIAL CARDS.

NOTE: The sketches illustrating this article are answers to examination questions given upon the completion of the commercial design course in the Washington Irving High School, New York City.

If art is to really function, if pupils may really practise it, and I firmly believe they may, why shouldn't we boldly sell our goods in every conceivable place where drawing and design and color can play their beautiful part.

Therefore, if part of our goods is appreciation, let us sell it broadcast and not confine it exclusively to a booklet or a stencil border within the four walls of the schoolroom. Open the windows and doors and market this greatest of all the aims of art education in the old town itself.

And likewise, if our goods are the Principles of Design, let us seek again the opportunities outside and bring a real sale to the schoolroom. Here is a way to do it.

There isn't a city or village in the country which hasn't a "notions" store, or a hardware store, or a stationer's, or a candy shop, or a drug store, or a florist. And there isn't one of these stores which isn't anxious to sell some things. In fact they are so anxious to do this that they run mark-down, holiday, bankrupt, mid-winter, white, and innumerable other sales during the year. Right here lies the opportunity.

They want to sell; so do you. Where two energetic forces unite in a common purpose there are bound to be results. Therefore, go to Mr. Storeman and say, "Mr. Jones, I understand you are going to have a sale of pottery next month. Now we have at our school (I'm Miss Art Teacher, you know) a class that is studying about design and the great truths of Beauty. We believe that Beauty affords pleasurable attraction and we believe that beautiful display cards announcing your sale

will bring results. We'd like to help you and we really think we can please you as well as your customers. Say the word and we'll design six colored announcements for you."

Of course, being a business man Mr. Jones says to himself, "Now what is she after?" Aloud he asks, "That's very nice I'm sure but, ah-h-h, what do you charge for these?"

And you sweetly but firmly say, "Mr. Jones, this is a business proposition, and we ask this—that you and your clerks tell your customers about the signs and give due credit to the Art Department in the Public Schools."

After a few more questions Mr. Jones becomes convinced that he is to get something for nothing and gladly accepts your proposition. But you know that his mention of your art department is the best of returns which you can get. You have really sold your goods.

Your work, however, does not end here. You now present a real proposition to the class with the understanding that here is no "school work" but a job! Therefore, you supply the real tools of the profession—not 6 x 9 manilla paper, a three-color box and a camel hair brush—but trade mediums and materials.

Then you study the problem in a professional way. Lettering, drawing, composition, color, must tell the story and must be right! For it is not now a question of a school mark but a question of selling goods! And you pass or you don't—there is no chance to "make up" credit.

Well, you work and the pupils work and you turn the trick. You produce six creditable placards in color and the sale is a success, whether because of

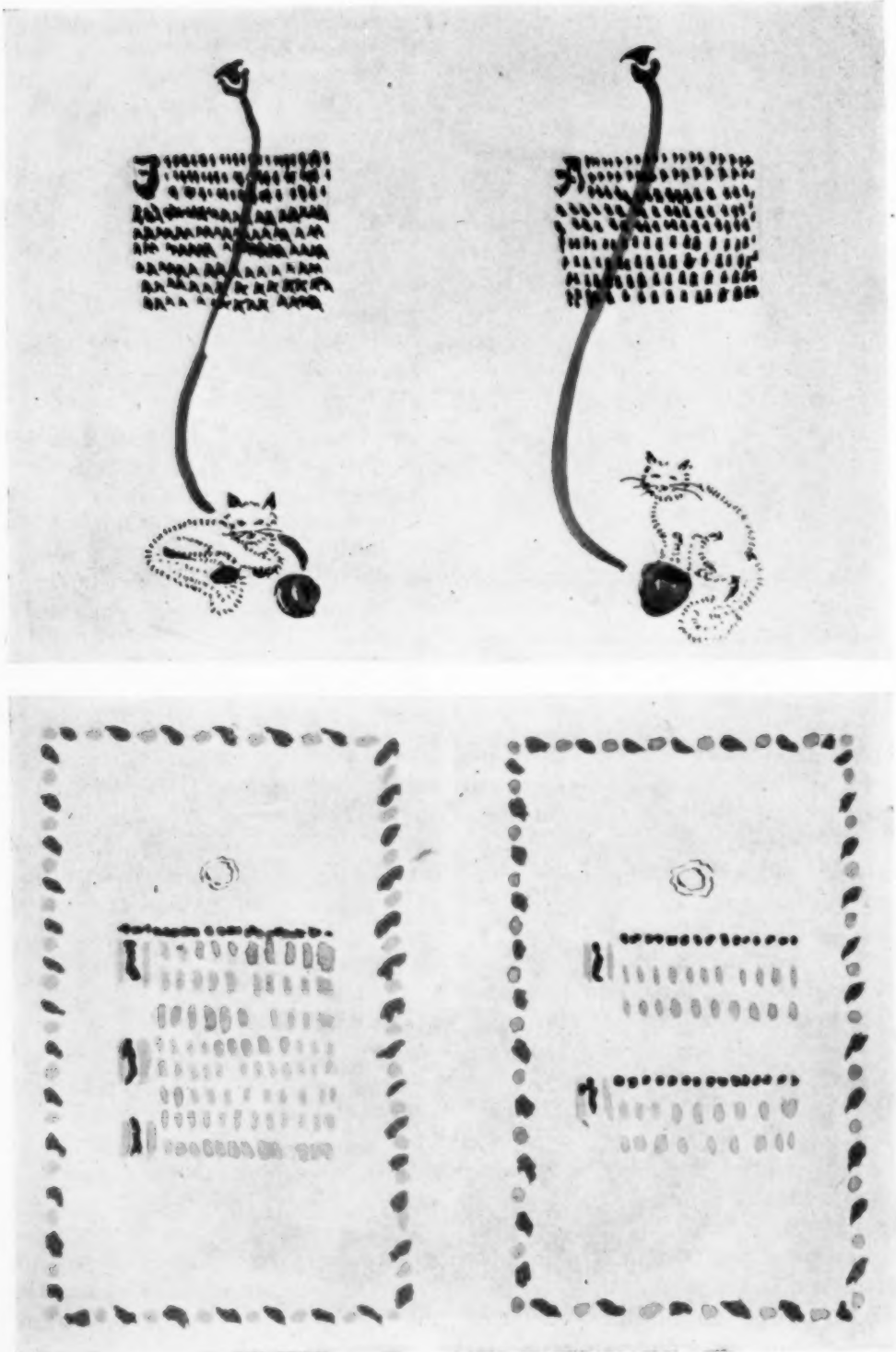


PLATE B. SKETCHES TO SHOW INSIDE ARRANGEMENTS FOR SALES FOLDERS.

the school designs or not is immaterial, but you swear that it is. And the public knows about you.

But the main thing is that Mr. Jones is pleased and you approach him again, this time in a little less questioning manner, for haven't you sold your goods, too? So you say, "Now Mr. Jones, on this next sale we haven't time to help you for our regular work is quite heavy, but can you tell us what you plan to feature two months from now?"

Of course disappointment is first registered, but he is pleased that you will help him later, so he gives you the desired information.

Now, by approaching him in this way, you have accomplished three things. You have given him to understand that yours is an educational institution and not a commercial house and he likes you the better for it, for he rightly believes that the schools should not give up teaching. Then you give him a chance to see how poor his regular signs are after all, and he realizes more fully the value of art. Finally you have Mr. Jones so firmly hooked that when you make a slight demand upon his purse he won't flop off.

For when he tells you of his next sale you say, "As this is, after all, a business deal I would be remiss if I didn't put the proposition up to you in a straight business fashion. As a matter of fact, Mr. Jones, we really went to a slight expense on this last sale, for we had to chip in to get the poster board and paints. Our condition on the next sale is that you furnish these materials."

Of course he is only too glad to, for it's little enough. But the big thing is that on that next lot he will take double the interest because his money is in it.

With a longer period in which to prepare for this next poster or placard problem you turn out even more creditable work and again Mr. Jones is greatly pleased. He has noticed the contrast between those studied productions and his own bald cards, and he now wants your co-operation more than ever.

Meanwhile you've visited the jeweler's store and you have asked the proprietor how he liked Mr. Jones' advertising. If he hasn't seen it you tell him all about it and refer him to Jones. If he has seen it, you tell him how successful it was and solicit a little work from him for the next month.

Then you return to Mr. Jones who immediately places an order. Now your final test comes. Up to this time you have only partially sold your goods. It is easy enough to give away a good thing—it is easy to get a little assistance—but to get a money return is quite another thing.

To his request for the next sale you reply, "Mr. Jones, our field is purely an educational one. In our art department we try to train the pupils to become appreciative and intelligent consumers and we also try to discover the talented individuals. It is impossible for us to train properly unless we try to meet the various conditions surrounding us. Consequently we are planning to help the jeweler in town as we helped you, mainly to see if we can meet his needs as well as we have yours. So our next class problem is to be a folder announcing "Rings." Moreover he has agreed to have them printed in quantity, if satisfactory.

About this time Mr. Jones awakes to the fact that his town has a real art department and there is a real teacher



PLATE C. SKETCHES FOR THE FRONT AND BACK OF A BIRTHDAY GREETINGS CARD.

in charge. He doesn't quite know what to do. Here is the chance you have been so long planning for and now you suggest a solution to his difficulty.

So you continue, "By this time I am sure that we have demonstrated our value to you. Now there are two boys in the class who are most anxious to go to a professional art school after graduating from our high school, but they have very little means and are afraid they cannot make it. They have made placards for you and if you would offer to pay them I am sure you would be aiding a most worthy ambition on their part and at the same time they would make you your placards under my supervision and at much less cost than if purchased from an advertising concern."

Mr. Jones jumps at the chance, and

now your goods are really sold. You hurry back to those precious embryo artists and prime them for their business interview. From now on you are faced with the new but delightful experience of trying to meet the ever-increasing requests for help from the Art Department, to serve the art needs of the town. For you do not end with the Jeweler and Mr. Jones, but you work with all the stores in the community and you design counter cards, cards, window signs, booklets, stationery, wrapper labels, and a host of other things.

I cannot refrain from writing this last word. It isn't the actual money sale that counts but rather the fact that your department can meet trade conditions and overcome them, can make the study of art a thing of value to the world at large.

Good Taste—Is It Growing?

WHAT AIDS SHALL WE USE?

JESSIE L. CLOUGH

Richmond Hill High School, New York.

NOT long ago—not nearly long enough—there came to me from a neighboring town a greeting card sent by a recent student in our art classes. It bore a kindly sentiment, when that could be disentangled from its disguise, but it served as the last straw in breaking down any illusions still left as to the extent of our influence on the taste of the community.

We read reassuring articles about the democracy of art, and from the number of magazines that offer expert advice to their readers in the matter of house furnishing it might be supposed that most of our homes were the expression of good taste—somebody's—but a little investigation reveals the fact that golden oak with red wall-paper and green hangings is still too often the popular choice in our centers of civilization and one hesitates before the question of what prevails in those districts whose only inspiration is the mail-order catalogue.

It is fair to say that much the same state of affairs exists in some older countries, more highly developed along artistic lines, and one wonders if sensitiveness to form and color must always remain the possession of the few. It is certain that our education does not get very far as yet. The vogue of the funny cartoon in the evening paper and the type of comedy that is most applauded on the screen, show us what we have accomplished and the road that still lies before us.

There are hopeful signs. The very prevalence of the article on interior decoration in our periodicals speaks a wide-spread wish for beauty of surroundings and there are many agencies working not only to meet but to still further stimulate this desire. Our museums publish accounts of increasing numbers who visit their galleries and tell us of work undertaken with the avowed object of educating the masses to appreciation. They wish to co-operate with the schools and are establishing classrooms of their own to instruct the public in more things than picture lore. Craftsman's Societies and Art Alliances are trying to bring manufacturer and designer together that the one may become more artistic and the other reasonably commercial. Municipal Art Commissions are making good headway in beautifying our cities, in large and in detail. And then the public schools—that, after all, is where the work should be done—where the public can be caught young and trained up to become a nation of discriminating buyers who would end the output of the ugly by refusing it.

For a generation, surely, they have been at the task. Why are the returns so small? Are our aims wrong, our methods mistaken, or are both inadequate? I should like to put forward a few guesses and ask for more from other quarters.

It seems to me that our aims are far too narrow. We concern ourselves

with a problem in design and an exercise in color and pay far too much attention to securing a technique that will never be used. Some visible result is, of course, necessary and has unquestioned pedagogic value, but do we not greatly overestimate it?

Of course, feeling for beauty grows with the effort for self-expression, and the view-point of the artist can be gained in no better way than by trying to do his kind of work. But should we not make the association with good things a larger part of our education? And here we come to my chief contention, that our methods are amiss. What good things do we show them? We teachers of art, I mean. A beautiful school building, as far as the public funds will permit. An assembly hall decorated, sometimes very well—in this we have some part, of course. But in our special teaching? Books, photographs, lantern slides, samples of textiles, a little collection of pottery, mounted drawings or clippings. The school board furnishes some of these, perhaps, the museum sends out a few, the teacher has a small array, representing individual opportunity and condition of purse. These scraps and fragments of "inspirational material" are brought forth and shown as aids in teaching certain "problems" to which they relate themselves. Everybody is momentarily inspired and produces something better than would be possible without it. What else is there? What else do we want?

The museums have lately discovered that their newly undertaken campaign of education in taste calls not only for a different kind of exhibit but a different way of showing it.

Since they are not addressing the

archeologist, the historian, the collector, but the plain unlearned public, they are putting beautiful things in homely groups to show their use and relationships.

It is a long step in advance and means much for the democratization of art, but there is much that we still wish for. However well the gate-statistics of museums read, such institutions are few and far apart and many there be that never get to one. There should be traveling exhibitions to go to schools, to small towns, to the libraries—those willing helpers who feel that their mission is not fulfilled in striving to raise library standards. They are ready to furnish space, care, and an interested public for exhibitions of other kinds than books. What agency shall provide these? Who will bring to us the beauty of homely contemporary things from far places—the places where homes, furnishings, workshops, and work costumes are beautiful because they are the products of genuine self-expression? We should have models of domestic architecture and domestic interiors, historic and contemporary, the best of our own and other countries. There should be models of beautiful villages and towns as well as pictures of these. And then they should be studied for the *principles* that produce them, not copied. Why do our magazines think we do well to use Persian motives for our decorations and tell us that we do not need a national art since we can borrow from all quarters? Why should they handle their departments of interior decoration in such a way as to beget dependence on the initiated in periods and styles? Should we not teach confidence, rather than beauty will grow from simple

and sincere expression of fitness to needs, of genuine interest in motives of decoration?

And how else can we teach them this than by showing groups of things, models, if possible, large and good pictures for a second choice—but groups that make clear the harmony of one

thing with another and that have a live and real meaning.

The museums may not see this as their task but they have chosen to enter the educational field. We are ready to show them some of the work that seems worth doing and of which we sorely feel the need.

American Motifs for American Art

FLOY K. HANSON

Designer and Maker of Furniture, New York

EVERYTHING that has ever existed or that will ever exist is here now,—for anyone who has eyes to see." Mr. Wells elaborates his idea still further by saying that it is only the untrained mind that is taken by surprise; the scientific mind is not astonished by the discovery of what has always existed. If we move in Mr. Wells' company—among those "who have eyes to see," it becomes evident at once, that all of the motifs needed for the stimulation of American artists, are present now. A vast wealth of unexplored material within hands' reach is waiting to be discovered and used.

Why is the choice of a motif so important to the artist and the art life of a nation? The choice of a motif is the first indication of the artist's vision, placing him among the imitators or among the originators. National art expression can be no finer than the individual conception of it,—a conception based on an interpretation of ideals and ideas common to the country. When Persian art is mentioned, immediately a certain type of beauty comes to mind. It is so unlike any other national art development—in motif, in color, in design—that even the



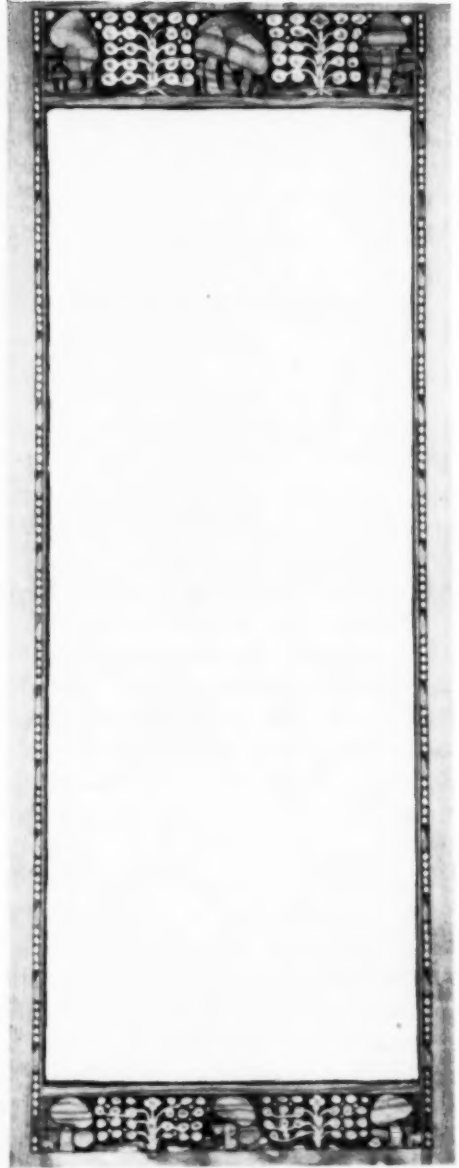
amateur is not likely to confuse it with that of other nations. Persian Art: an instant and clearly-defined mental image. American Art: a slow, intangible, uncertain mental image.

Art originates with the individual—through him becomes visible to other minds.. It is a *first-hand* expression, drawn from the individual's emotional, intellectual, and spiritual experience. Without the vital first-hand seal there can be no art,—either personal or national. Critics may disagree as to whether art should be abstract like Duchamp's, non-imitative like de Chavannes, or descriptivelike Tadema's. They may quarrel among themselves

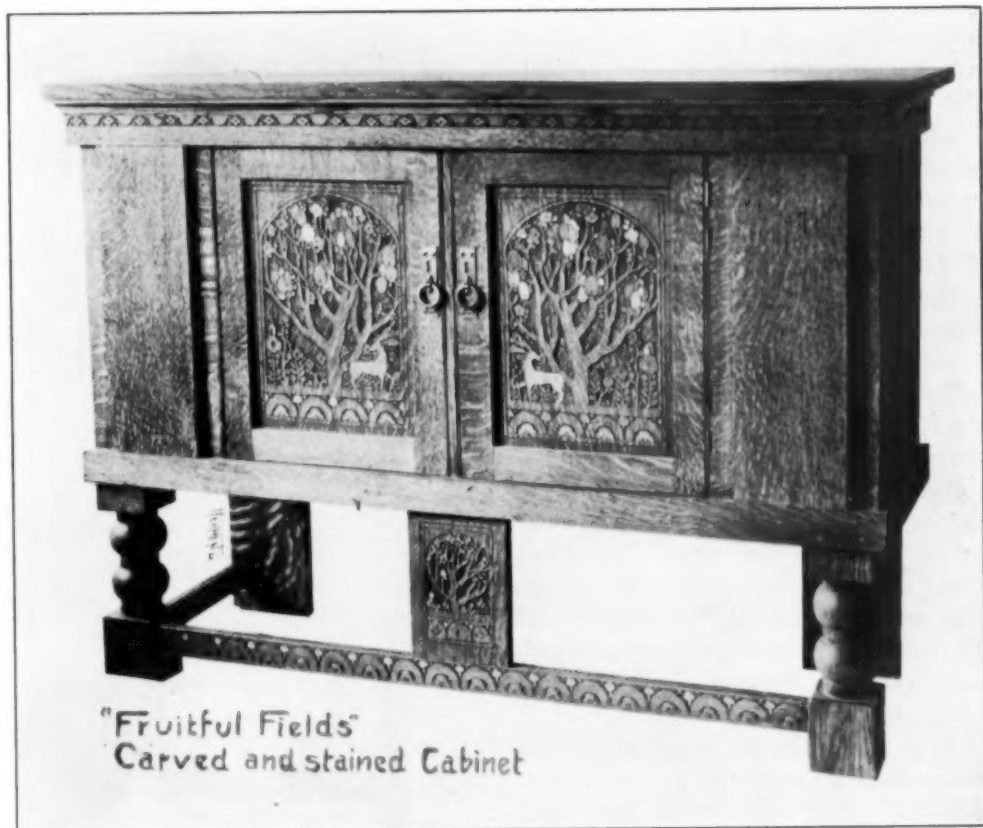
and with the public over essentials and non-essentials but whatever their differences, on these two points they are certain to agree: (1) That art is always honest. (2) That art is always an individual revelation.

An honest artist has something to say, either for himself or for others, perhaps for both. He must deliver his own message in his own way, as his large or limited vision of beauty and truth suggests. No clever camouflage will satisfy him. He knows that borrowed ideas are powerless, because they are lifeless. He believes in directness—of a geometrical sort almost,—such directness of expression between himself and his public as will bar side trips to Italy or China for ready-made motifs.

Art is national only when it reflects the life peculiar to its own age and country, when it reveals the most profound thought of its people. It depends for its life and its quality on individual representatives. If those representatives be weak, the national art will be feeble. But if the nation's artists look for truth and beauty in their native environment—if "they have eyes to see"—then the country's art will be strong. A nation's spiritual power, its only real life, is recorded by its artists, not by its historians. One has but to compare Greek friezes with Egyptian tomb-reliefs to understand the spiritual level of both nations. The Parthenon sculptures express all the freedom of body and mind that the Greeks enjoyed; the palace-tombs of the Nile reveal in their limited reliefs all the ugly superstition of Egyptian bondage. In the Greek's independence of thought, he associated almost as man to man with the gods themselves; in the Egyptian's cramped



mind, he was always playing the vassal's parts, delivering tribute to king or monster. Another bit of history easily read is the Polish prayer-rug. Is there not an unmistakable connection between its rich loom-work and the Persian weaver's habit of turning his face to the east—toward



light and air, fragrance and color—at prayer-time?

National art is never imitative. To live, it must be independent. It must be as distinct in type as one race differs from another. Imitation means weakness, subordination, final extinction. Our continued imitation of Persian motifs and Japanese ideas indicates serious lack of imaginative power. To copy the live thoughts of dead designers is stupid. We are the real mummies, fit for four-thousand-year-old museum treasures,—we, who call ourselves *artists* and yet are content to “adapt” this Coptic motif and “arrange” that Italian “idea” and then label the result *original*. “Queen Anne is still in style,”

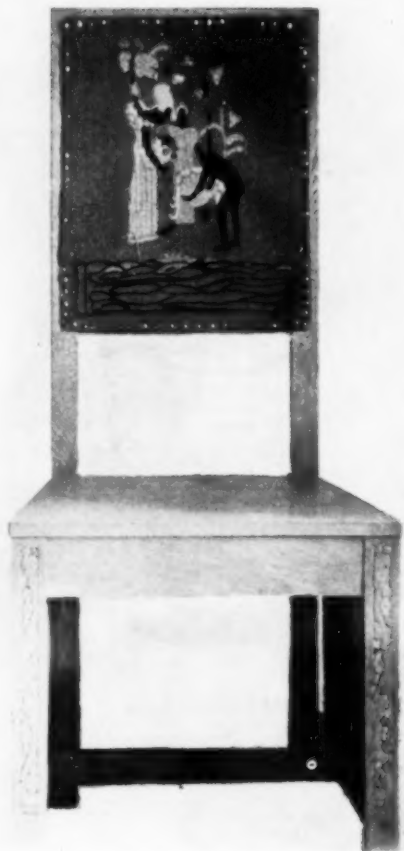
the old designers laugh to each other as they peep into our twentieth-century world. “And see, Louis drawing rooms are everywhere in democratic America.”

National art must be alive to endure. It must be a pertinent truthful expression of ideals and environment, recorded by fearless imaginative living spokesmen. Our complex American life does not openly unify on any one great religious tenet, but it does stand for such powerful ethical ideals that all the world has paused in its destructive madness to listen to a statement of them. The day of ancestor-worship in politics is passing. Our statesmen are looking, not to a limited national life, but beyond that to a

golden age of world democracy. Our national life is throbbing with creative minds everywhere—in science, in politics, in organization. Is this a time for its artists to ape foreign styles, to sit unmoved in the midst of the world's greatest drama? The European conflict has thrust upon American textile designers a splendid opportunity. Will they seize it, or will they continue to be so bound by tradition that they will never grow beyond Aztec and Persian influences? One well-known decorator says in her book, "While some of the American manufacturers have been far-sighted and broad-spirited enough to express modern influences, they are greatly in the minority. The great body of our manufacturers of decorative textiles seem still laboring in the Dark Ages, continuing to copy fifteenth and sixteenth century designs which are a far cry to the modern spirit."

Is it quite fair to place all of the responsibility of copying on the manufacturer? Successful use of any motif depends on the mind that "sees" it and gives it shape. Would the business man reject a southern-negro-motif in favor of a Chinese-coolie-motif in cotton prints if the subject were handled equally well in both designs? Why do we continue to borrow the eastern palm? Is it more stately or more graceful than our own towering willows? Our apple trees and salt marshes, our great stretches of woodland alive with plant and animal, our various local and national peculiarities,—there are motifs everywhere for the artist to use, lyric notes for the lover of lighter themes; epic notes for him who has the power to grasp and to express a larger life.

While some of our artists are using their native tongue to tell their story



of discovered beauty, there are too many who are still blinded by foolish traditions. Hazel Adler, in her chapter, "Suggestions for Modern Connoisseurs and Collectors," mentions a number of American artists whose ideals and high standards of workmanship have been recognized by foreign nations. Some of these men and women whose work is scarcely known to the general public have had their products purchased by national museums in Japan and European countries.

The photographs of furniture accompanying this article will serve to illustrate how the familiar motifs of everyday life may furnish themes for

design. The cabinet, "Fruitful Fields," is an American product in every respect. It was made by American workmen, of native oak. The design on the doors is reminiscent of a happy summer spent by the owner of the cabinet among the meadows and fruit-covered hillsides of New England. The little deer stepped from his thicket into the open one quiet Sunday morning and so became the hero of the story.

The large chestnut mirror drew its inspiration partly from the gay-colored fringe of the Maine woods.

The doors of the large sewing-cabinet on page 385, as well as the embroidered tapestry of the chair back, were an

outgrowth of the ideas of service and abundance,—ideas prevalent in the old South where negro labor has always been plentiful.

All of the motifs used are purely American, such as one sees in different sections of the country today. Suggestions are everywhere, but, of course, the designer must select that material only which has become familiar to him by association and strong affection. This is the time for our artists whose powers of expression are truly great to give to the world a new and distinguished art,—an art reflecting the ideas and ideals, the lighter and larger themes of American life.

Department of Home Making

Conducted by

FLORENCE E. ELLIS

THE FRONT YARD ENLISTED

THE conservative front yard of the present time is much like the old-fashioned parlor—seldom used except for weddings and funerals. It has a lawn, a few rose bushes, some vines at the porch, and but little else. The fence that once gave a sense of seclusion, and made it a part of the house, has disappeared. The yard is little more than an unused piece of ground separating the house from the street.

There seems to be a fashion in yards as in other things. At one time it was correct to have an ornamental fence, a gate, and to make the front yard more or less of a livable place. Those charming enclosed yards still exist in many old southern homes.

The war garden in the front yard



A PROFUSION OF VINES, FLOWERS, AND TREES IN THE HEART OF A CITY. GLADYS BORDEN'S HOME, SYRACUSE, N. Y.

made its appearance last year in the guise of beautiful lawns converted into potato patches, but this was too extreme to prove popular, bringing to

mind so vividly the destruction and vandalism of war, and destroying the soul-saving touch of beauty.

The unused front yard remains, but now in the window is a Red Cross placard and underneath it "100%." With the urgent need and appeal for food to win the war, do the placards and the idle ground seem in harmonious relation?

The front yard best suited to meet present needs—and which is, indeed, the one most appropriate for the home of moderate means at all times, is our present undertaking.

The majority of homes of our nation are small—thrift demands that all available land be utilized to the best advantage at all times, in war and in peace alike. The custom of having nothing useful in the front yard came largely because the useful was not supposed to be either appropriate there, or beautiful.

The patriotic front yard to be 100% effective must be exquisitely lovely, bringing a picturesque charm into common living, must be something that can remain when war is a matter of history only, must be a permanent benefit both in productiveness and in decorative value and thus realize the supreme end of art, use and beauty combined.

Imagine the result if every front yard were enlisted in service for the democracy of the world; if every city raised its garden supplies, thus releasing many freight cars for other purposes; if food were fresh rather than contaminated in transportation; if the physically, mentally, spiritually unfit were reclaimed through work in the gardens amid the wonders and miracles of growing plants, shrubs, and trees.



EVEN THIS TINY SPACE BETWEEN HOUSES IS MADE LOVELY WITH SHRUBS.

The garden movement has certainly made a splendid beginning. The *back yard* enlisted at the first call of the government for volunteers for food production. The *vacant lot* is doing its part. And, now, as the necessity is realized, the *front yard* enlists for service.

The following are a few motifs suggested for our patriotic, our thrifty, our livable, our beautiful front yard.

A fence covered with vines, as morning glories, wild grapes, woodbine, wild rose, honeysuckle, etc. Woven wire can be used, and when covered with vines makes an attractive hedge and is probably the least expensive. A row of blackberry, raspberry, or similar bushes in front of and following the line of the fence or high hedge are beautiful at all times, and the charming white blossoms are exquisitely fragrant.



TRELLISES IN THE BACK TO SCREEN THE YARD FROM NEIGHBORS. JAMES HICKS AND BROTHER, MERRICK SCHOOL, SYRACUSE, N. Y.

Maximum profits on a small lot are realized in small fruits.

A central lawn like a soft green rug, its border ever-bearing strawberries.

The walk from street to house bordered with romaine, parsley, lettuce, and strawberries.

Bean vines charming in leaf, blossoms and pods screening the porch.

Dwarf fruit trees as decorative shrubs.

A trellis or pergola with grapes, fragrant in blossom and lovely in fruit.

Foliage plants: beets, carrots, kale, peppers, tomatoes, cabbages, rhubarb, perennial salads, sweet herbs.

A clump of shrubs protecting parts of the yard from the gaze of passers-by.

Bird houses and a bird bath.

The yard, itself, must finally influence largely the choice. Size and location are such important factors in determining what is most practicable and desirable.

But, however small the front yard, bean vines at the porch, some decorative foliage vegetables, a border of ever-bearing strawberries, berry bushes, per-

ennial salads, and a small lawn can always have a place and make the yard attractive.

THE SUNSHINE CLUB OF SYRACUSE

The chief aim of the Sunshine Club is to help make Syracuse a beautiful city. This club, which has been in existence for the past six years, has 17,000 members and they write to me once a year giving a report of their efforts in the care of their yards. It is accompanied by a plan of their yard and the arrangement of the gardens.

In addition to this we have this year established a system of reports written at home, to encourage the interest of the parents. These are given to a member of the class who has been appointed "reporter," and the total number of orderly yards and improvements are given to the teacher and read to the class.

The teachers hand in the total number of orderly yards and improvements with the yearly report which the children write me.

This year, in response to the call of the President, the children put their greatest efforts in making attractive yards with *vegetable gardens*. We also studied how to plant and care for the various kinds of vegetables.

To improve their ideals of well-arranged yards, the children study magazines on arrangement of attractive homes, and seek to obtain one good illustration which they mount and keep for themselves. Those who possess cameras are encouraged to take pictures of their yards when they have achieved good arrangement.

One of the "Yearly Reports" such as are sent in by every member of the Club:

ENGLISH VII-2
JUNE 11, 1917

FRANKLIN SCHOOL
EVELYN REECHERT

MY STREET AND YARD

Since last year, many things have been improved. A new sewer pipe was laid and young shade trees have been planted along the edge of the street. Schiller Park, which is directly opposite our home, has been greatly improved, for new electric poles take the place of the old ones, and the grass is always kept finely clipped.

In the back yard our old wire fence has been torn down and a better one is there now. Our gardens are all edged with shells, brought from the seashore, and stones.

I planted many vegetables in the gardens and they are thriving well.

M. Matilda Mitt

Department of Costume Design

Conducted by

ANNA L. COBB

PUBLIC SCHOOL COURSES IN DRESS DESIGNING

FOR several years past, attention to Costume as a Decorative Art has been growing in America. In our high schools the art departments have been emphasizing the importance of the subject increasingly, and extending the time given to the study and application of aesthetic principles and theories with direct reference to the immediate dress interests of the pupils. The purpose of this study has been justified by the excellent results obtained in many high schools in various sections of the country and particularly in those where there has been fine correlation between the design and sewing departments. Fortunately this desirable correlation is growing noticeably finer and more frequent.

Those of us who are watching the development of this interest in suitable and beautiful dress are encouraged to believe that another few years will see our American people so appreciative of what is artistic and at the same time utilitarian in clothing that our industrial centers will produce and distribute garments that will echo in material form the call of our American public for Art in Dress. The economic pressure that always exists for manufacturers keeps them keen to respond to trade tendencies. The public must make its wants known. Teachers must continue to stimulate an appreciation for and an understanding of what is worth while in dress so that the demand for it will persist in being insistent until satisfied.

High school courses in this subject have fortunately been flexible. They have generally been well adjusted to existing conditions because unless adapted to individual, social, and industrial needs they are useless. It is in the grade schools that less sureness as to purpose and less sense as to methods has been shown.

That dress is of interest to the smallest child in our kindergartens is undeniable. It holds a conspicuous place in its daily experiences and through habit it becomes instinctively both an impulse and an implement in play. Training in appreciation for what is proper for dolls to wear should come entirely through suggestion, and suggestion must necessarily be the coercive method used through the three or four lower grades as well.

The time for attention to dress in the lower grades is when other educational interests are being cared for. Stories and their illustration provide a large field for attention to dress. Paper dolls made after suitable picture study secures to children a wealth of information as well as an awakening to the differences in dress that will later be introduced to them in geography and history classes. It may be well to permit children in the lower grades a small interest in planning dress for some of their school activities such as folk dances and pantomimes. The work will necessarily be the result of suggestion out of their own experiences,



EARLY 16TH CENTURY. Tudor. In the beginning of this century, dress was quite simple, though of costly and rich fabrics and jewel ornaments. Usually cut square in the neck, large sleeves, full skirts with long heavy trains, bodice outlining the hips, girdles worn low with long jewelled pendants. Various garments of the time show foreign influences. Italian, Venetian, Danish, Portuguese, and Spanish. Armour reached its highest perfection. Among the painters of this period were Dürer, Holbein, and Titian.

THE MAN. Cap R $\frac{1}{2}$ ornamented Y $\frac{1}{2}$ R $\frac{1}{2}$, B $\frac{1}{2}$, and Gold. Cloak YR $\frac{1}{2}$, Lining R $\frac{1}{2}$. Brocaded Sleeves and Corslet Y $\frac{1}{2}$, G $\frac{1}{2}$, B $\frac{1}{2}$. Trunks and Tights YR $\frac{1}{2}$ with stripes R $\frac{1}{2}$. Bandings Y $\frac{1}{2}$ R $\frac{1}{2}$, and Gold.

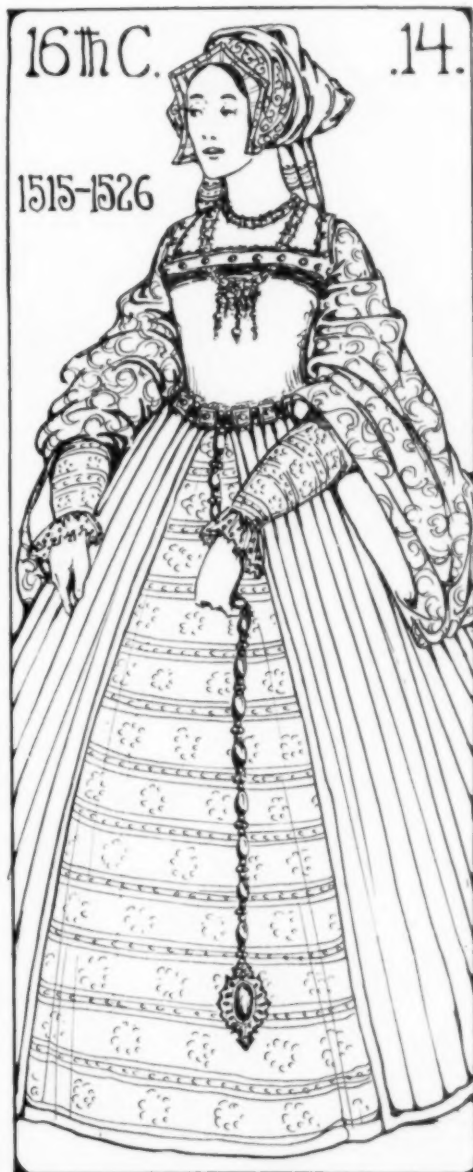
THE WOMAN. Head Covering B $\frac{1}{2}$, Banding Y $\frac{1}{2}$ R $\frac{1}{2}$, and Gold, White kerchief. Robe P $\frac{1}{2}$, Bandings Y $\frac{1}{2}$ R $\frac{1}{2}$ and Gold. Brocade on Cuffs and Skirt opening Y $\frac{1}{2}$ R $\frac{1}{2}$, B $\frac{1}{2}$, G $\frac{1}{2}$, and Gold.

or those of their teacher. In about the sixth grade a conscious interest in dress may be aroused through handicraft that requires attention to line, spacing, and color. Design as an "intellectual process" should have its beginning at about this age. Teachers may protest that the charm of spontaneity shown in earlier work may be lost in subjecting it to control, however slight at first, but a change that is noticeable at this point in the mental progress of children must be met fairly by change in educational aims and methods. A certain spontaneity may be saved if suggestion remains a potent instrument at the command of discriminating teachers. Lack of technical skill during the grade school period prevents any real occupational interest in dress designing as such. It is at this point that flexibility as to purpose and methods is desirable. Class problems should be determined largely by community conditions and needs. The simple details of dress are within the designing ability and technical skill of sixth grade children and can be developed in domestic art classes after a short study of the simple principles underlying dress from the point of view of its being a unit in design. Problems that deal directly with the child's personal interests should be planned. These need not exclude attention to costumes that are to be used in school plays and pageants through which the fanciful and fantastic may be encouraged in the minds of children to increase their enjoyment of life.

A hiatus here may be advisable in the study of dress designing. Too sustained attention to it may diminish interest and precipitate indifference to it as a decorative art. The junior high school may well be used for the

study of general design principles and their application to a number of small problems that will help the pupil to acquire a vast amount of information, of stimulation to inventiveness, and of technical skill. All this will be needed later in regular high school art courses that are planned to equip pupils with the power necessary to meet the conditions of living. There should be some time, however, devoted to absorption of truths if the activities later dependent upon them are to be efficiently provided for. Junior high schools mark for many of our future citizens the final step in their education within classrooms and for them many of the economic emergencies of life must be prepared for during this period. Pupils who leave school at the end of the eighth or ninth grade need so much training that means effective co-ordination between knowledge and its practical utilization that there is hardly time to develop creativeness in dress designing that is of sufficient importance to justify whole classes giving any considerable time to it. Enough attention should be given, however, in order to coax appreciation along and to aid in the choosing of a vocation. Even a well planned regular high school course cannot arouse creative ability more than enough to keep active the growth in good taste started in the grade schools and of discrimination in selecting and adapting—a talent quite apart from the one necessary to originality in any form of art.

It is in the regular high schools, however, that a new and rationally planned approach should be made to the subject of costume design. For cultural and vocational purposes it is both an interesting and a profitable study. It must necessarily be in-



16TH CENTURY. Renaissance. Time of Francis I (France). 1515 to 1545. Later in the Century the bodice grew shorter, large full skirts were gathered all round, opening in front into an inverted V panel, and worn over hoops of iron, wood, or whalebone. A characteristic of the Renaissance was the use of the extremely rich and colorful material. Man's costume was as bedecked with furs, jewelry, and feathers, as was woman's. The partiality of Francis I for love of dress influenced the surrounding countries. A variety of head dress much worn at this time is said to have come from the province of Brittany.

THE MAN. Hat R $\frac{1}{2}$ and B $\frac{1}{2}$. Cloak PB $\frac{1}{2}$. Scarf B $\frac{1}{2}$. Tunic with Sleeves and shoes YR $\frac{1}{2}$ brocaded in R $\frac{1}{2}$, YR $\frac{1}{2}$ and Gold. Hose Y $\frac{1}{2}$.

THE WOMAN. Head Covering, White. Brocade (same as sleeves). Stripes R $\frac{1}{2}$. Tight Bodice YR $\frac{1}{2}$. Undersleeves Y $\frac{1}{2}$. Stripes YR $\frac{1}{2}$. Overskirt YR $\frac{1}{2}$. Panel in Skirt Y $\frac{1}{2}$, Stripes YR $\frac{1}{2}$. Sleeves B $\frac{1}{2}$, G $\frac{1}{2}$, and Gold. Lining Y $\frac{1}{2}$.

jected into an art course that has many other applications of design principles to consider, and emphasis therefore upon dress should depend upon the co-operation possible with other departments. In many technical schools such a fine agreement exists that graduates from these schools secure good wage-earning positions in professional fields of productiveness. Many pass on to art schools and technical colleges where training permits the achievement of high creative ability. This is America's deficiency. It must be met by these advanced institutions of art. A radical change may soon be seen in the educational plans of some of the progressive art schools where specialization in design is being co-ordinated with industry and its needs. It has become quite proper to discuss industry in terms of its necessities and to consider art schools in terms of mastery of the means to supply these needs. Leaders or creators of style require intensive education along lines of historical research into numerous allied arts, such as those of textiles, laces, and jewelry, for examples. It means study of the many and intricate processes of production and commerce; it means an understanding of the political as well as

the psychic reactions of peoples to economic and social changes, and it finally means a capacity to interpret and symbolize the attributes and aspirations of a people in terms of materials and craftsmanship. High schools should not claim to train leaders in costume styles any more than they should claim to train those who shall immediately lead in styles of architecture, music, or literature. They should, however, lay such a foundation of taste, knowledge, and technique that from those in the high schools distinguished by nature's gift of genius there may be a goodly number selected to carry on their talents to successful service in a good cause.

There is very little criticism that can be made at the present time of the purposes back of dress designing in high schools, whether technical, commercial or academic, nor in the results obtained except in a few cases where the intellectual, artistic, and manual ability of the pupils manifestly could not keep pace with the ambition of their teacher.

A discussion of methods of presentation and development of dress design will follow in the June number.

*The sun and moon and stars are mine
The greenwood and the sea;
Then what care I for jewels fine,
Castle or barony?*

*The beauty of the waking day,
The glory of the eve,
Are they not more than rich array,
And wherefore should I grieve?*

*A sunset cloud shall be my gown,
A star shall deck my hair,
And these shall last when dust is strown
O'er all your wealth and care.*



DESIGN MOTIVES derived from the California Redwood. Reproduced from a drawing by Pedro J. Lemos, Stanford University, California.

Editorial Outlook

ONE of the interesting and forward-looking world-problems that has arisen since the start of the war is the question of the form Art will take after the war. Preparedness, like charity, begins at home, and artists and teachers of Art in America are not only responding nobly to every conceivable sort of demand upon their talents to meet the present emergencies, but are also enlisting their thoughts and energies in a campaign to meet all possible conditions that may arise when Peace, dependent upon justice, shall permit Industry to resume its normal way.

It is one of the compensations of great world tragedies that big and wholesome lessons are learned from them. One of the first lessons of value to us, after shock was succeeded by stern determination to struggle for the success of what we deemed *right*, was that "Every great and commanding movement in the annals of the world is the triumph of enthusiasm" — Our stand against the iniquities of autocratic militarism was the result of enthusiasm for right as defined by our democratic principles which we believe were inspired for the preservation and protection of human freedom. Successful accomplishment will complete and confirm Democracy's triumph.

Believing this, we should be convinced as artists, that our enthusiasm for the survival of Art as a human right, and for liberty in its expression so that there may be liberality of production,

will carry us far not only to a profuse but a perfect National Art.

We may be obliged to agree with Taine that history does not record the creation of great works of art during periods of melancholy, and we may be forced to wait for more propitious days for evidence that its creative energy is still alive, but in the meantime there is much to be done with the imaginative power that has been awakened and is accumulating on the part of our children. They are watching the high and vari-colored panorama of events as it unfolds itself in all its surprising shapes with a sensitiveness to the spectacle that is difficult for adults to realize. In a short time there will be reactions to the emotions aroused by the thrilling drama they are now observing—a response to the sensations that are now being over stimulated.

To our children the war so far has been, in the main, an adventure filled with deeds of high courage, with sympathy and with chivalry. The reactions should, therefore, if properly directed, secure impulses that will guide them into ways of permanent value.

Does the *quality* of the next generation interest us? Have we enlisted in the service of Art? We cannot afford to be quiescent; we must arouse our enthusiasm for the cause of our young people in order to secure their full rights and liberties.

"A calm more awful is than Storm;
Beware of calm in any form;
This Life means Action."





THE SEVENTH in a series of Southern plant drawings in pen and ink by Ellsworth Woodward.
399 *School Arts Magazine, May 1918*

Editorial News

The AMERICAN FEDERATION OF ARTS will hold its Ninth Annual Convention in Detroit, Michigan, May 23 and 24, 1918. The Arts and Crafts Society Building, 25 Watson Street, will be headquarters, and three of the four sessions will be held in its unique little theatre which is under the same roof as the exhibition and sales rooms, and admirably designed to serve not only as a theatre but as an auditorium and meeting place. One session, that on the afternoon of the first day, will be held in the Auditorium of the Detroit Art Museum, where at that time there will be in progress a comprehensive exhibition of contemporary American paintings, and where may also be seen an extremely interesting and excellent collection of American Handicrafts, assembled and owned by Mr. George G. Booth. The Hotel Statler will provide accommodations for the delegates, but reservations should be made some time in advance.

The program for the convention is planned along constructive lines. The topics will be timely and will relate to present-day needs and opportunities. The great questions of "The Relation of Art to Industry," "The Training of Designers," "The Establishment of the Small Manufactory," and "The Production of Machine and Hand Work," will be considered. There will be papers on "The Housing Problem" with special reference to working men's houses in industrial centers, and on "War Monuments" with the object of preventing if possible the horrors commonly following in the wake of war. The "Museum of the Future" as a factor in Americanization and its other far-reaching activities will also be discussed together with various phases of the "Federation's Work."

Detroit is an ideal meeting place, centrally located, accessible, and genuinely hospitable. There is every reason to believe that the convention will prove of the greatest interest and value.

LEON L. WINSLOW of the State Normal School, Bowling Green, Ohio, sent recently to the editorial office a copy of the "Faculty Regulations Governing the Preparation of All Written Work." As the question of the

arrangement of written work frequently arises, judging from the number of letters on the subject which reach this office, we are re-printing herewith these regulations in the hope that someone may be helped.

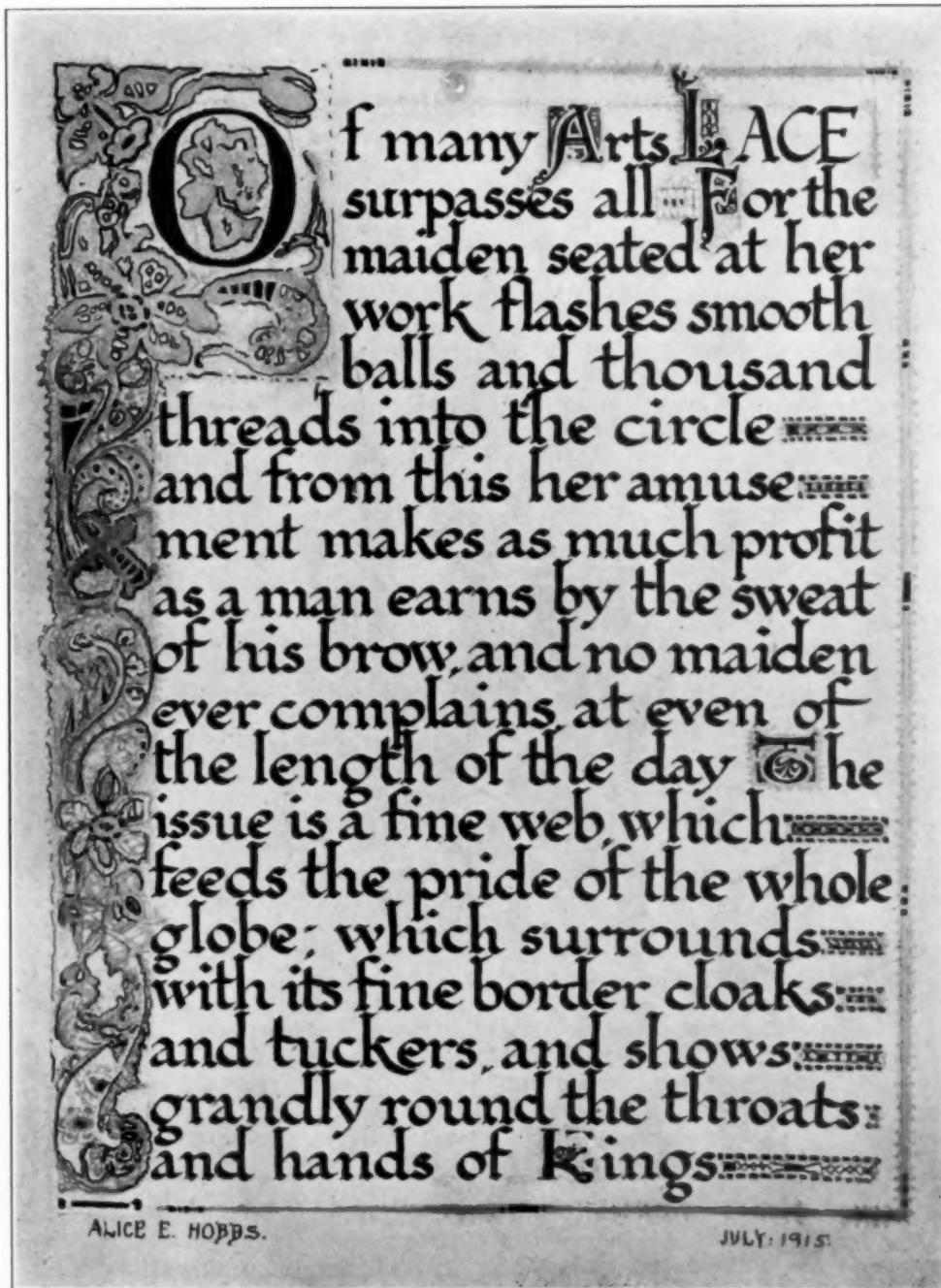
1. Unruled paper will be preferred. Paper having horizontal rulings may be used if desired.
2. Papers are not to be folded.
3. Both sides of the sheet are to be used.
4. No paper having vertical rulings will be used.
5. When one side of a paper has been filled, the sheet is turned by being revolved about its left hand edge as an axis.
6. The placing of titles will follow the commercial practice. The entire title will be centered on the page from left to right, the main title appearing highest, followed by the name of the author, placed just below this, followed by other subordinate facts, placed still lower.
7. Equal margins will be observed at the left and right hand edges and a moderate margin at the bottom of the sheet. In the case of ruled paper the lowest line should be left blank.
8. If the pages are to be bound, allowance will be made for binding.
9. Loose papers will be numbered near the upper edge in the center of the sheet from left to right. Commercial practice will be followed in the numbering of bound pages, i. e., the numbers will appear at the upper edge in the left and right hand corners.

ANOTHER BIT OF INFORMATION that may help somebody is given in the following quotation from recent correspondence between a Wisconsin teacher and Mr. Bailey:

"In one of your lectures you told of a plan you had seen carried out, of having the children design the covers for the Yearly Report. In this way the interest in the covers carried the books into the homes. Will you please give me an outline of the scheme?"

Here is the answer:

- (1) Get copies of previous school report covers.
- (2) Decide upon the lettering—words of first importance, secondary importance, etc.
- (3) Determine symbols to be used especially appropriate to your town.
- (4) Study examples of the best special document covers you can find.
- (5) Let each pupil in the schools of a selected grade submit a design.
- (6) Have these designs brought together and criticized.
- (7) Select the best of these designs and have them redrawn after the criticism.
- (8) Have another exhibit of these designs and from them select the one to be used.



A HAND-LETTERED manuscript executed by Miss Alice E. Hobbs of the Wadleigh High School, New York. The excellent pen technique shown demonstrates the need for selecting a suitable implement to do the work.

Good Ideas from Everywhere

We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon. The text in this department is arranged to present the problems sequentially, beginning with the high school and continuing down through the grades.

EDITOR.

STUDY OF APPLE BLOSSOMS. The frontispiece, reproduced from "Jewelry Making and Design," by Augustus F. Rose and Antonio Cirino, through the courtesy of the Metal Crafts Publishing Co., of Providence, R. I., furnishes an excellent example of the study and expression of familiar plant forms and of their value as suggestive material for designing. This page should prove of great worth to those interested in fabrics as well as jewelry, as the motif is adaptable to both form and color.

HISTORIC COSTUMES. Two more drawings in the series of costume plates that are being made by Miss Eudora Sellner, Head of the Costume Department of Drexel Institute, Bryn Athyn, Pa., are reproduced on pages 393 and 395. Faithfulness to the historical facts of both line and color distinguish this series. The Munsell nomenclature specifying colors is used.

PLANT FORMS. California Redwood provides most interesting and unusual material for both representation and design. In the collection of plant forms that THE SCHOOL ARTS MAGAZINE is securing from different parts of the country, those contributed by Pedro J. Lemos, Director of Fine Arts Museum, Palo Alto, Cal., are distinguished for wonderful charm in both the interpretation of the natural growth and in its application to pattern. The reproduction of the California Redwood and of designs suggested by it, shown on page 397, should be of great value to teachers of design everywhere. It should also have an appreciable influence towards the betterment of designing for industrial purposes.

The pen drawings of Jasmine and of Wild Crab Apple that are reproduced on page 399 are the work of Prof. Ellsworth Woodward, Director of Fine Art, Newcomb College, New Orleans. They show a delicacy and accuracy of representation that should be appreciated by designers who use the stimulation of nature forms in their pattern making.

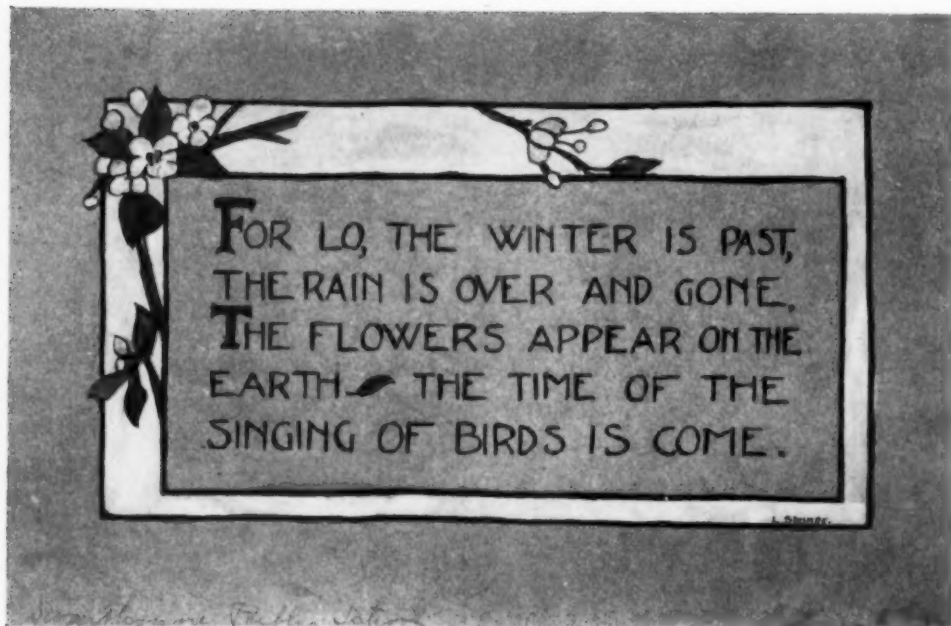
LETTERING PROBLEM. The manuscript reproduced on page 401 is the work of Miss Alice Hobbs of Wadleigh High School, New York City. This shows a beautiful illuminated design that is in perfect harmony with the subject of the text. The lettering is excellent and proves the importance of a suitable implement to produce good craftsmanship.

TEXTILE DESIGN. The Turkish Tapestry illustrated on the page opposite is reproduced from a photograph contributed by Miss Jean Corser, Teacher of Applied Design, High School of Commerce, Cleveland, O. Experience in teaching design in a school which emphasized industrial and commercial art convinced Miss Corser that not only was able presentation of design principles important in securing good results, but that stimulation towards the appreciation and the production of what was fine in pattern was essential. It seemed most important that good material of the past as well as of the present should be directly before the eyes of pupils during the hours given to creative work. Some forty photographs were made last summer of museum textiles and furniture by Miss Corser in order that she and other teachers with the same problem might use them to improve the quality of design that is produced in our high schools. The type of design that has been produced by the pupils of the Cleveland High School of Commerce during this winter's session as a direct outgrowth of Miss Corser's enthusiasm, justified the time and energy given to this excellent work.

GRADUATION DRESSES. The simple frocks shown on page 405 were designed by Hazel Kenniston, Normal Student at The Cleveland School of Art. Conservation as well as effectiveness were considered in the planning of these cotton voile dresses. There is no lining and there can be no twisting of the fabric due to bias construction. Every point that meant efficient and economic dress was considered, as well as the artistic result.



ONE OF THE FORTY photographs of museum textiles and furniture taken by Miss Jean Corser, Cleveland, Ohio. Miss Corser devoted considerable time to the collection of these excellent prints to use as a stimulus to improve the design produced by the pupils under her direction, and the results she has secured during the past winter would seem to justify her efforts. A collection of such photographs would be invaluable in the school alphabeticon.



LETTERING BY A SIXTH GRADE PUPIL, SWARTHMORE, PENN. UNDER THE DIRECTION OF
ANNA I. WOODS

WOOD BLOCKS. The blocks shown on page 407 have a distinctive quality in their design which usually characterizes the work of Miss Grace L. Bell, Instructor in Central High School, Springfield, Mass., from whom these blocks were received. Miss Bell's description of the process used is as follows:

When we made our first experiments in block printing we used vises to hold the blocks firm while the cutting was done. The majority of the pupils still make use of the vise but some of them hold the block in the hand while cutting it. For such pupils wood block printing becomes a practical house craft as the cutting is done with an ordinary penknife.

As in the teaching of stenciling, before asking pupils to make any design, we try to familiarize them with the story and process of the art by circulating among them illustrated articles on the subject, blocks that have been carved, and examples of printed cloth, and by teaching them to do good printing using samples of cloth of varied weight and texture. There seem to be many ways of applying paint to a wood block but we have found the following method the easiest. Use oil paints in tubes, thinning the paint with turpentine to which artificial oil of wintergreen and acetic acid have been added in the proportion of 1 oz. of oil of wintergreen and 1 oz. of acetic acid to 1 pt. of turpentine, mixing oil and turpentine and adding the acid last. Tie a small quantity of soft cotton in a square of cheesecloth or old handkerchief linen for a pad. Take a sheet of ordinary glass about 9"x12" and upon this mix the colors with the prepared

turpentine until the consistency of thick cream, using a palette knife to make the mixture perfectly smooth. Spreading a little of the prepared paint out thinly upon the glass, press the little cotton pad down upon it until it seems somewhat saturated with the paint. Take the block in the left hand and lightly pound the surface with the pad, doing this carefully so that a uniform coating of paint will be left upon the block. If the paint used was too thin, the block will have a wet appearance and uneven surface. When just right the surface will be covered with an even grainy color. Always examine the block critically after charging it with color for, if a tiny foreign particle such as a bit of raveling gets upon the surface, the impression made upon the cloth will be marred. Press the block down firmly upon the cloth with the hand, then lift it carefully. If the cloth is very fine and thin this hand pressure should be sufficient but if the impression is not clear try again after recharging the block, this time tapping it evenly and firmly with a wooden mallet or hammer before taking it up. It is almost always necessary to use the mallet when printing upon linen or coarse cloth of any sort. Great precision of hand is required to place the block exactly where it should go upon the cloth and keep the various units in right relation to one another. After coming into contact with the cloth the block cannot be lifted until the impression is made. In printing a large surface, like a square for a sofa pillow, a basting thread should be used as a guide for the first row of units. The cloth to be printed should always be perfectly smooth and laid flat upon a large board that has been padded in some way. A couple of sheets of blotting paper and a number of layers of cheesecloth tacked over the paper make a good surface for the printing board.



DESIGNS for simple cotton frocks worked out by Miss Hazel Kenniston of the Normal Department, Cleveland School of Art.



AN ANNOUNCEMENT DESIGNED BY A PUPIL AT LAKEWOOD HIGH, CLEVELAND.

When the pupils have learned to print they will be eager to make something for themselves. Show them full width samples of various materials such as cotton crepe, cotton poplin, cotton pongee, soisette, cheese-cloth, fine Russian crash, unbleached muslin, etc. These materials costing so little are desirable for the first efforts in printing but sunfast silk, silk pongee, crepe, or poplin, and also velvet take the impression equally well. The printed textile shown in the photograph represents the corner of a window curtain printed in yellow upon white cotton crepe. When we stop to consider the articles to which a block printed decoration would add interest and beauty, we find the number very great. To mention only a few, there are sofa pillows, table runners, table squares, curtains, bags of various sorts for work, party, or opera, scarfs, ties, dress trimmings, book covers, trays, etc.

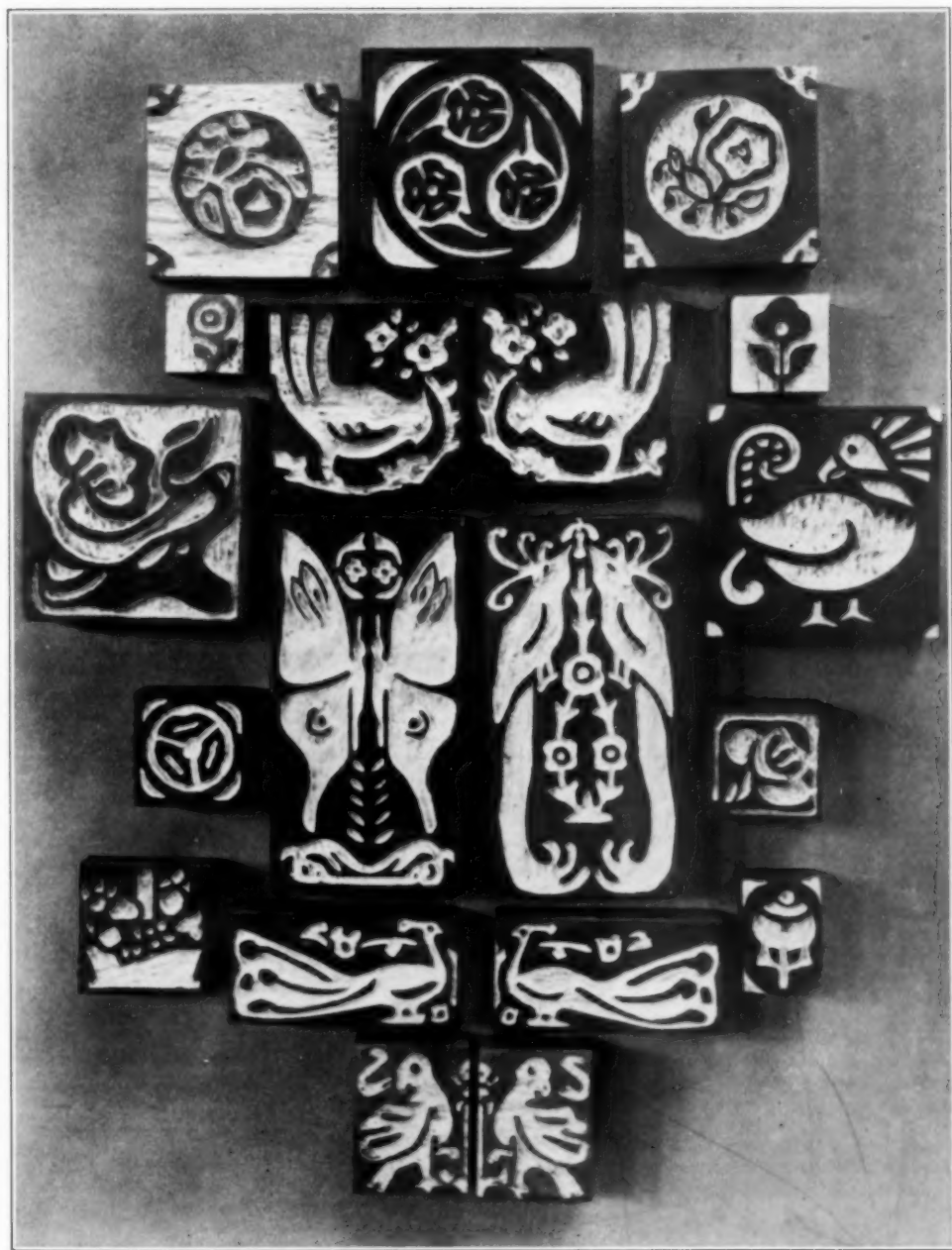
When a pupil has chosen the article to be made and the material most appropriate for it, he is ready to make the design. At this point show him many examples of historic design, especially, if possible, the large reproductions in color of textile designs which may be found in the art collection of a good city library,—and all the obtainable examples of Coptic work, and of Persian or other Eastern textiles. Encourage him to make sketches and tracings of small sections of these illustrations, to study similar illustrations in the English and American books on design which may be in your own school library, and to hunt for suggestive material in your collection of clippings made from many magazines, all this that he may get into the spirit in which the designer works. The more familiar he becomes with good design the more original his own work will be.

From blocks of various sizes and proportions let him choose one and draw the shape in pencil outline upon paper. An easy way to get at the big masses of the design is to have the pupil fill in this outlined shape with a mass of charcoal and using a bit of soft kneaded rubber begin to wipe out the simple form he has selected for his

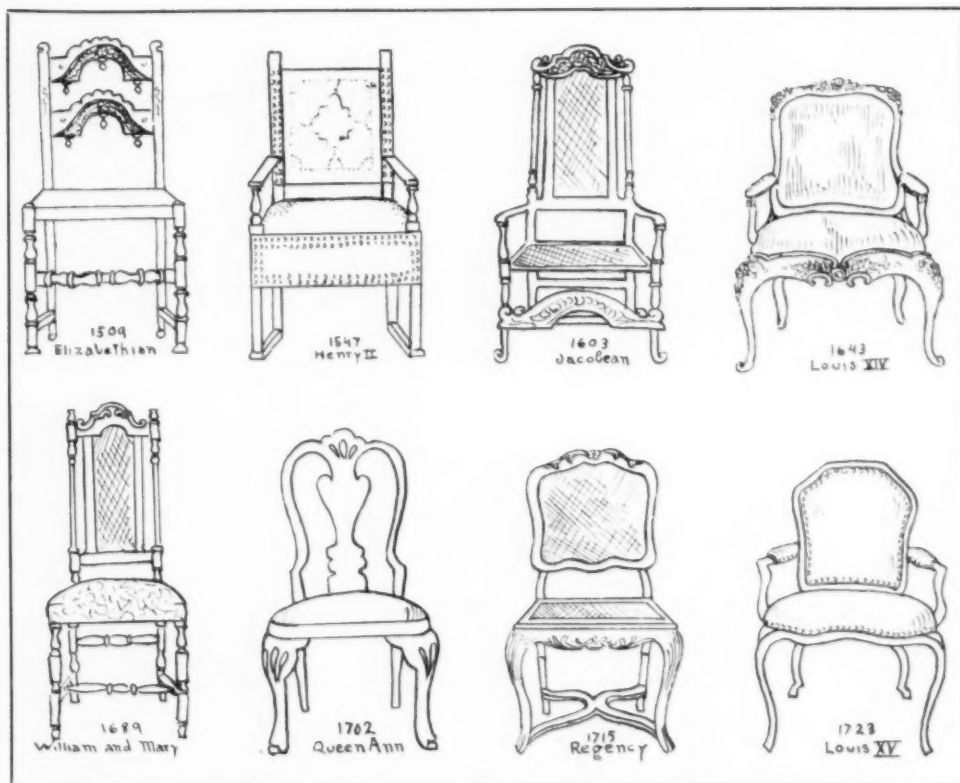
motif. Although he should have access to a large collection of photographs and drawings of plant and animal life, he should keep constantly in mind what he has learned through his study of illustrations and should aim to make a design which symbolizes the chosen motif rather than represents it naturally.

In making a design for a wood block there are fewer things to be kept in mind than in the case when designing a stencil pattern. He may not only cut up the light spaces but he may introduce spots or lines of light into the dark masses at will. As he designs his block he should bear in mind the few principles that he has used before, namely,—there should be variety in the dark and light spots of the design, a balanced dark and light arrangement, a well-placed centre of interest, and unity in the result. It is often advisable after a pupil has completed his design to have him reverse his dark and light and compare the two. Sometimes the second arrangement will be found the better, sometimes the pupil will wish to cut two blocks, alternating the dark and light in his printing.

When the last correction has been made, have the pupil put a wash of fixatif over the back of the paper to prevent the rubbing of the charcoal. Then have a tracing of the design made upon Japanese paper and the dark parts filled in with India ink. This tracing should be carefully pasted to the face of the wood block, ink side down if reversing the drawing makes it less interesting, and when the damp paper has thoroughly dried the block will be ready to cut. A few points to remember in cutting a block are these: Always hold the point of the knife away from the dark parts of the design, thus making a slanting instead of a vertical cut into the wood. This is of especial importance in working around very small dark spots which otherwise would be easily broken. Outline the entire pattern with the knife before beginning to cut out the masses. Cut large spaces deeper than small ones, as in charging the block they get some of the paint and if too shallow leave a mark upon the cloth in



NINETEEN DESIGNS for wood blocks made by pupils in the Central High School, Springfield, Mass., under the direction of Miss Grace L. Bell. The motives selected to work from—birds, butterflies, and flowers—happily reflect the spirit of the springtime and make the project an interesting one at this time when Nature tempts one to shirk indoor tasks for outdoor ones.



THE FIRST OF TWO PLATES SHOWING THE DEVELOPMENT OF CHAIR DESIGN.
BY GLADYS SCHAUWERKER, THE CLEVELAND SCHOOL OF ART.

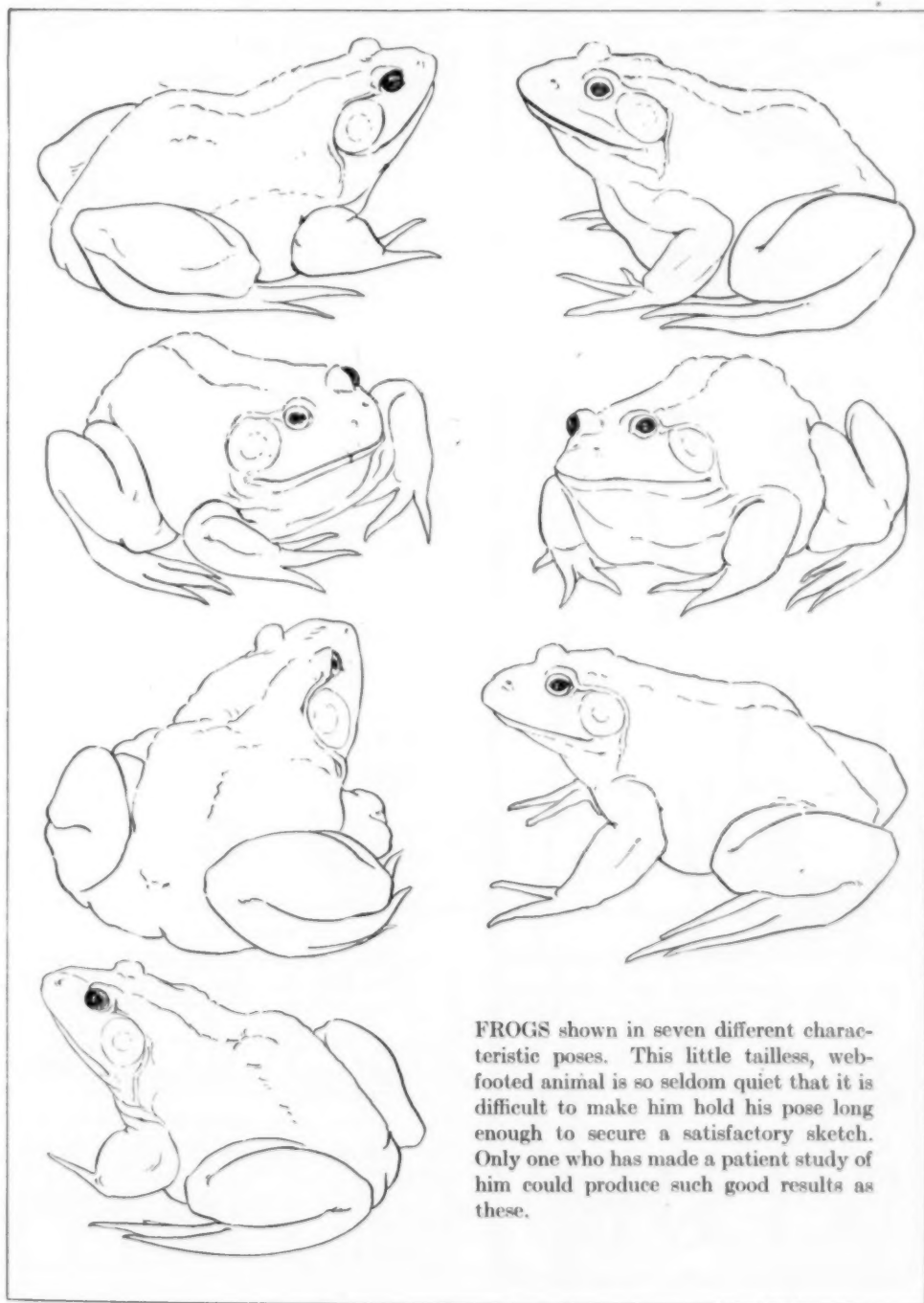
printing. For the smaller spaces a depth of $\frac{3}{8}$ " seems to be satisfactory. It is sometimes wise to have a pupil practise cutting upon an old block before attempting his own design but the average pupil has no trouble in cutting a usable block at the first trial. The cut shows a number of wood blocks designed and cut by high school pupils under such instruction as that suggested above.

If the cloth brought by the pupil for his printing is too neutral or too crude in color he will enjoy dyeing it to match some fine color in a Brangyn or Parrish painting or Japanese print. When printing upon brilliant color, black paint or a darker value of the color of the material may be used with good effect. The beauty of the block printed surface for a tray or small bag may be much enhanced by embroidery, using darning or other very simple stitches in brilliant colors.

EXHIBITION ANNOUNCEMENT. Excellent design and lettering is shown in the announcement reproduced on page 406. It was planned by Miss Nola Rearick, Instructor of Art in the High School of Lakewood, Ohio, as an invitation to view the work of the allied arts classes of that school last year.

PERIOD FURNITURE. To meet the requirements of interior decoration classes it is necessary that students draw upon knowledge of furniture designs of the various epoch-marking times in its history. The drawings shown on this page were made by Miss Gladys Schauwerker during her first year in the interior decoration class at the Cleveland School of Art. Another group shows further evolution of chair designing and will be reproduced next month.

ANIMAL FORMS. Students who live in the country as well as town do not always have an opportunity to study frogs in all their interesting lines and colors. The line drawings of frogs shown on the opposite page were made by Miss Bess Bruce Cleaveland of Washington Court House, Ohio, and because of their accuracy should satisfy those who wish to use them as motifs in design.



FROGS shown in seven different characteristic poses. This little tailless, web-footed animal is so seldom quiet that it is difficult to make him hold his pose long enough to secure a satisfactory sketch. Only one who has made a patient study of him could produce such good results as these.

Reproduced from sketches by Bess Bruce Cleaveland whose good work in drawing animal poses is well known to the readers of *THE SCHOOL ARTS MAGAZINE*.



WORK OF A KANSAS CITY HIGH PUPIL, UNDER
THE DIRECTION OF MISS PANSY DAWES.

FIGURE DRAWING. The interesting design for the Sketch Club of Kansas City High School, Kansas City, Kan., illustrated on this page was a third year problem worked out under the direction of Miss Pansy Dawes. A fine correlation shown between the art department and student activities is always to be commended and particularly if the problem is met as satisfactorily as this one seems to be.

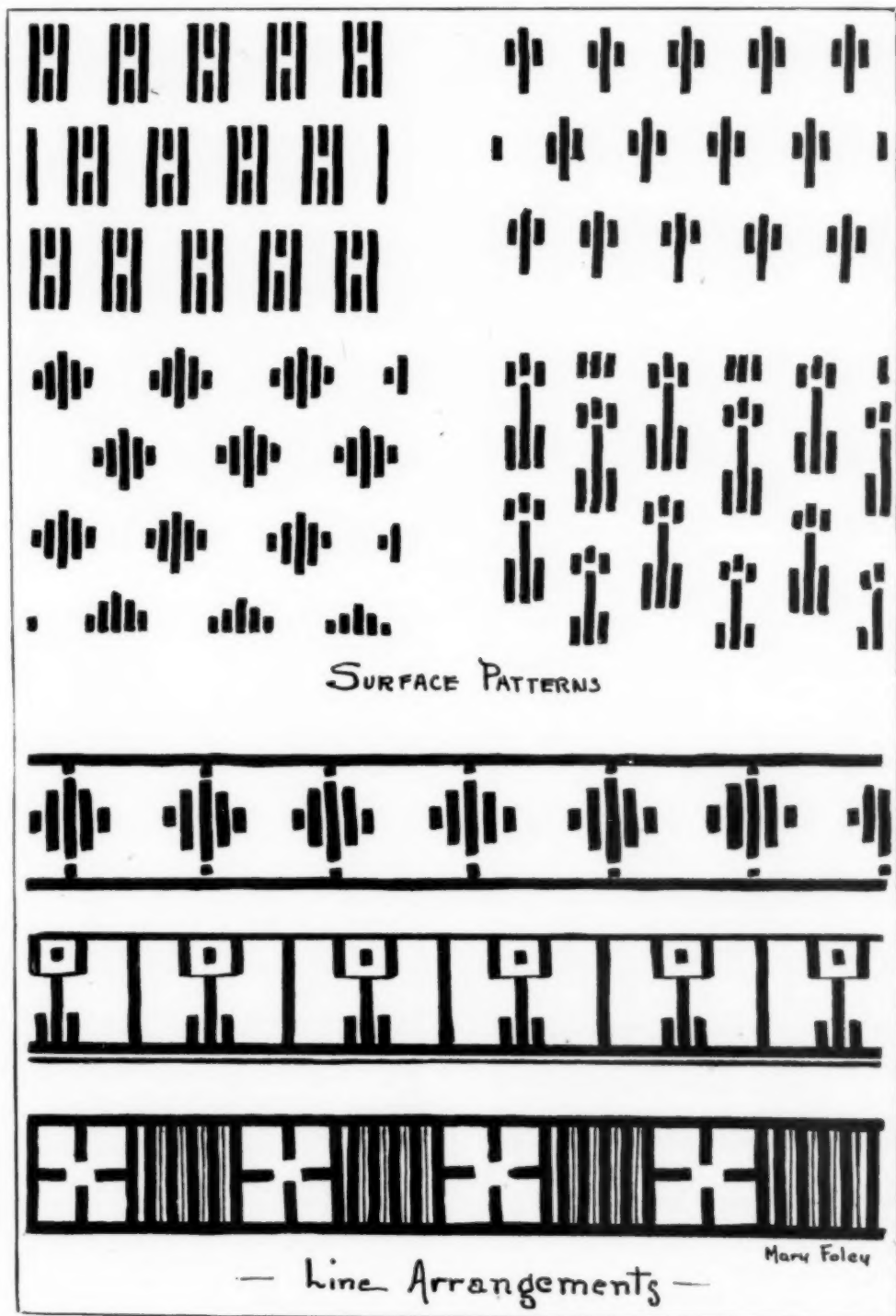
LETTERING AND CONSTRUCTION of good quality enters into the envelope shown on page 412, made and decorated by the seventh grade pupils of the schools at Winnetka, Ill., which are supervised by Miss Alta B. Gahern. The conservation idea is being effectively met by such devices as this,—one of the envelopes which contain tried-out food recipes that meet the Food Administration's approval, and which are printed by the boys in their school shop. Miss Gahern permitted plates to be made of the best designs, and envelopes containing twenty-six recipes, also printed in the school shop, were sold to the number of three hundred for the profit of war relief.

LETTERING AND DECORATING of a motto suitable to spring is illustrated on page 404. This was produced in the sixth grade of a school in Swarthmore, Pa., and shows unusual dexterity in the handling of a pen, as well as an interesting decoration.

PEN STROKE DESIGNS. The simple but effective patterns shown on the page opposite are excellent because of the knowledge of the principle of design spacing that is back of the simple pen strokes that produced them. They were worked out as grade problems by Miss Elizabeth Shannon, Supervisor of Art, State Normal School, Warrensburg, Mo.

WAR POSTERS. The little folks all over the country are doing nobly to help stimulate war activity in all sorts of ways. The posters reproduced on page 413 were designed and produced by the cut paper process in the lower grades of the school in Gates Mills, Ohio, that is supervised by Miss Eleanor Hotz. In plan and color they show unusual ability for fourth and fifth grade pupils.

CUT AND FOLDED PAPER PROJECTS. The working drawings for a pencil box and for a combined calendar and stamp box shown on page 415 give an idea of the way in which



PEN STROKE DESIGNS worked out as grade problems by Miss Elizabeth Shannon, Warrensburg, Mo.



DESIGN FOR AN ENVELOPE TO HOLD CONSERVATION FOOD RECIPES.
MADE BY SEVENTH GRADE PUPILS AT WINNETKA, ILLINOIS.

the teachers of Rochester, New York, correlate school problems with the children's needs. Both problems are simple in construction and durable enough to use in classrooms. They were worked out in the fourth grade.

PEG PRINTING. The little people of the schools of Lakewood, Ohio, supervised by Miss Elizabeth Colburn, produced the excellent peg printed patterns shown on page 417. They were executed with great freedom on squared paper and show an appreciation of the limitations of their material that has in no way hampered inventiveness.

QUOTATIONS are useful in many ways in all the grades. Here are a few which are appropriate to the spring time:

For me the jasmine buds unfold
And silver daisies star the lea,
The crocus hoards the sunset gold,
And the wild rose breathes for me.

Florence Earle Coates

So blow the breezes in a soft caress,
Blowing my dreams upon a swallow's wing;
O little merry buds in dappled dress,
You fill my heart with very wantonness—
O little buds all bourgeoning with Spring!

Thomas S. Jones, Jr.

IMPRESSIONS OF A RAINY MORNING

Rain, gentle, hesitant—
Before the breaking forth of the sun;
The dropping of opals
From the slender fingers
Of the birches;
Childish faces pressed
Against the window panes,
Seeking for the arching rainbow;
Little hands tugging
At unwieldy rubbers;
The clean street
Spotted with wide puddles
Floating small canoes;
Sunshine triumphant!

Thelma Harrington

Spring has come up from the South again,
With soft mists in her hair,
And a warm wind in her mouth again,
And budding everywhere.

Spring has come up from the South again,
And bird and flower and bee
Know that she is their life and joy—
And immortality!

Cale Young Rice



FOUR WAR POSTERS as executed in cut paper by the pupils in the Fourth and Fifth Grades in Gates Mills, Ohio, under the direction of Miss Eleanor Hotz. Kindergarten papers was the medium used and the posters were very effective in the colors which unfortunately do not show in the illustration. The lower grades everywhere are quite as ambitious to help in the war activities as are the older boys and girls, and while they are restricted in their mediums turn out work which is highly commendable.

APPLE BLOSSOMS

Have you plucked the apple blossoms in the
Spring?

In the Spring?

And caught their subtle odors in the Spring?
Pink buds bursting at the light,
Crumpled petals baby-white,
Just to touch them a delight!

In the Spring!

If you have not, then you know not, in the
Spring,

In the Spring,

Half the color, beauty, wonder of the spring.
No sight can I remember,
Half so precious, half so tender,
As the apple blossoms render

In the Spring!

Unknown

May is building her house. From the dust of
things

She is making the songs and the flowers and the
wings;

From October's tossed and trodden gold
She is making the young year out of the old;
Yea: out of winter's flying sleet

She is making all the summer sweet.

Richard Le Gallienne

Over the shoulders and slopes of the dune

I saw the white daises go down to the sea,

A host in the sunshine, an army in June,

The people God sends us to set our hearts
free.

Bliss Carman

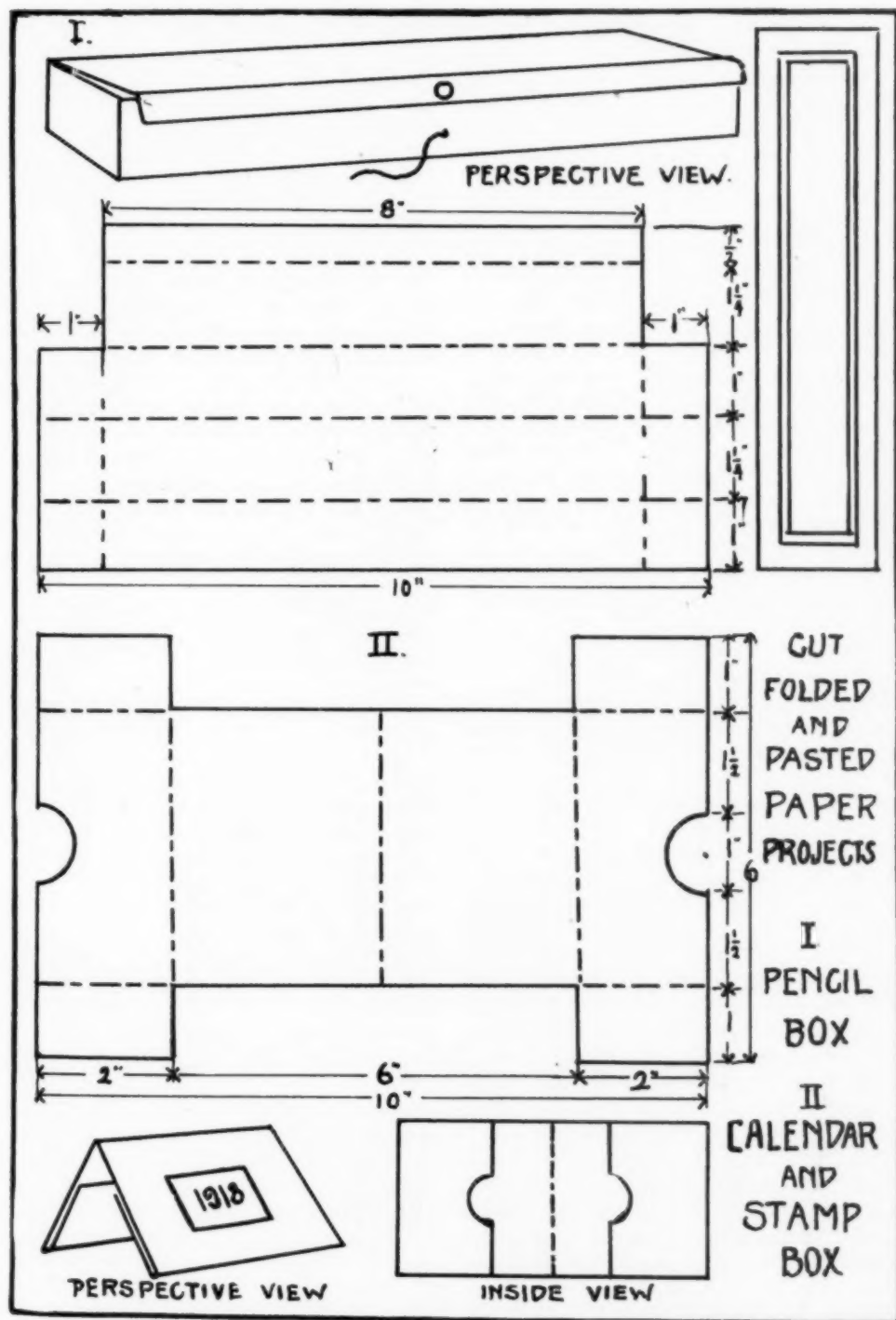
Beneath these fruit-tree boughs that shed
Their snow-white blossoms on my head,
With brightest sunshine round me spread
Of Spring's unclouded weather,
In this sequester'd nook how sweet
To sit upon my orchard-seat!
And birds and flowers once more to greet,
My last year's friend together.

William Wordsworth



A NEW METHOD OF BEGINNING PRINTING AS
DONE BY CHILDREN IN BRIDGEPORT, PA.

PRINTING for beginners has been developed in a new way by Miss Frances Clausen, Supervisor of Drawing, Bridgeport, Pa. The mottoes shown on this page were of ethical value to the little people of the sixth grade who worked them out, and the illustrations gave them an opportunity for free cutting which is always enjoyable as well as educative.



PLANS for making paper projects without the use of paste. The originals were contributed by children in the lower grades of Rochester, N. Y.

Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. Any book here mentioned may be purchased from The Davis Press, 25 Foster Street, Worcester, Mass.

FIFTY YEARS OF AMERICAN EDUCATION. In this book, published by Ginn & Co., the author, Dr. Ernest Carroll Moore, sketches the progress of education in the United States from 1867 to 1917. There is outlined for the reader the changes that have taken place regarding knowledge of scientific facts. This is followed by a discussion of the evolution of scientific research and of mechanical inventions. "Science is a force which infiltrates all human relations," and social, political, and economic changes follow as a matter of course. How the schools of America have kept pace with these changes is very ably discussed and the volume should form a very excellent basis upon which to build ideas and plans for educational effort during this time of most momentous changes. *Our postpaid price \$1.90.*

DEPARTMENT-STORE EDUCATION. This pamphlet was prepared for and is published by the Department of the Interior, Bureau of Education, Washington, D. C. It is an account of the training methods developed at the Boston School of Salesmanship under the direction of Lucinda Wyman Prince and was written by Helen Rich Norton, Associate Director, School of Salesmanship, Women's Educational and Industrial Union, Boston, Mass. The Course of Study as developed relates not only to the experience of selling but includes knowledge of the merchandise to be sold, as well as general educational growth. The pamphlet is a most valuable contribution to the fund of information needed by workers in industrial and vocational schools and should be read by all interested in this important field of education. *Our postpaid price \$.25.*

TEXTILES AND COSTUME DESIGN. Published by Paul Elder & Company. This small sized volume by Evelyn Peters Ellsworth sketches the historical and technical development of textiles which serves as an interesting introduction to a discussion of the historical and artistic evolution of costume and its accessories. A suggested outline for the study of costume designing is followed by a valuable

and extensive bibliography of costume and related subjects. The volume is interesting in appearance.

OUR SCHOOLS IN WAR TIMES—AND AFTER. This book comes as a direct response to the President's suggestion that "the whole nation must be a team in which each man shall play the part for which he is best fitted." The author is Arthur D. Dean, Sc.D., Professor of Vocational Education, Teachers College, Columbia University, and supervising officer of the Bureau of Vocational Training, U. S. Military Training Commission. The publishers are Ginn & Co.

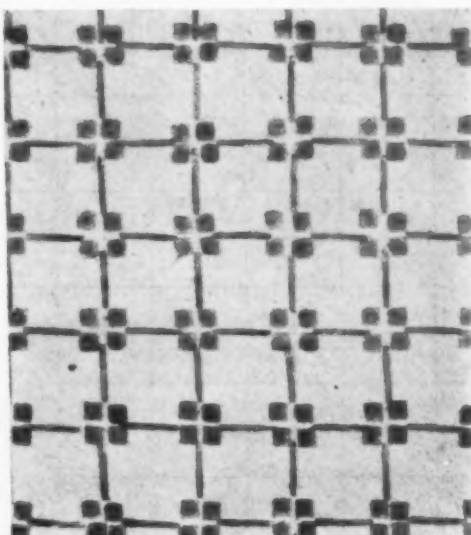
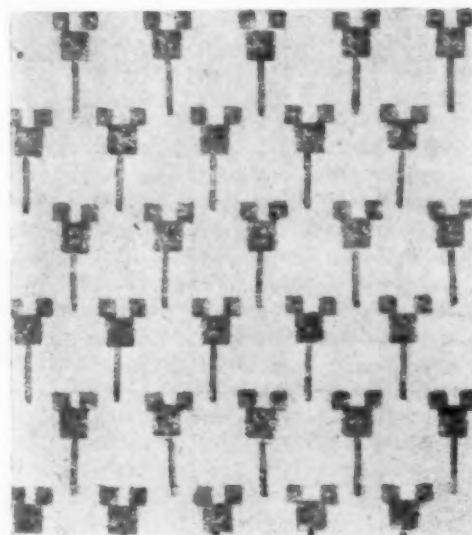
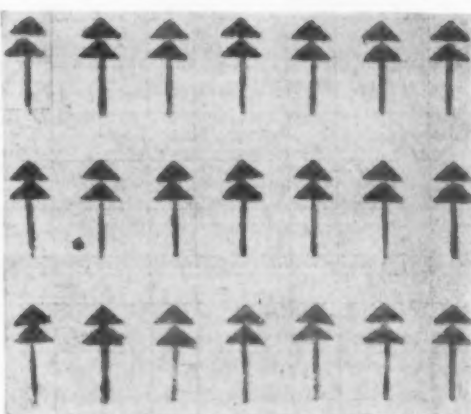
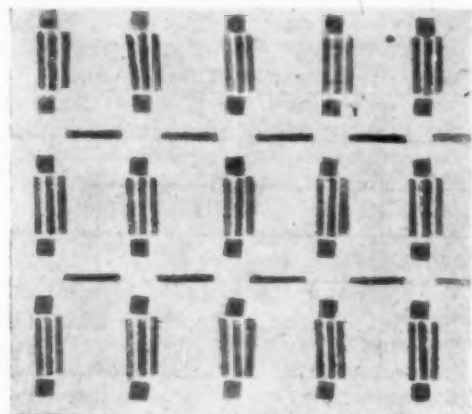
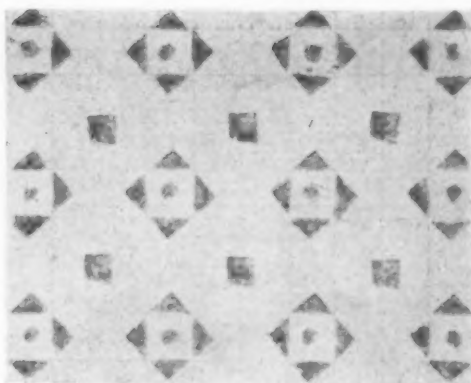
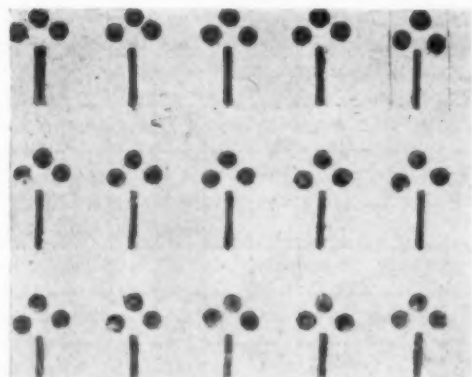
The volume is an exhaustive survey of how the schools of warring countries have been organized for war service and of what they are doing in addition to prepare for reconstruction and future activities. It also reviews the purposes and plans of the educational organization that has been started in our own country. Our particular problems which are immediate because of war are also significant of the trend education will take when peace is secured. These are discussed in a thoroughly concrete and practical fashion. The suggestion offered toward their solution should be invaluable to those who desire to have detailed information as to conditions and at the same time have a comprehensive outlook as to possibility of fitting into service in the educational field. The book is also most valuable to any reader who believes that our schools should be made instruments in preserving a democracy, which means equality of opportunity. *Our postpaid price \$1.35.*

MANUAL TRAINING—PLAY PROBLEMS. This book, published by the McMillan Company, deals with constructive work for boys and girls and is based upon the play interest. It is written by William S. Marten, Department of Industrial Arts, State Normal School, San Jose, Cal., and is dedicated to the boys and girls of America, "that they may grow in the ability to make America the leader of the nations in constructive things that are worth

(Continued on page 418)

SURFACE PATTERNS 36

PEG PRINTING



PEG PRINTING in the lower grades as done in Lakewood, Ohio, where Miss Elizabeth Colburn is Supervisor of Industrial Art.

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BOOK REVIEWS Continued from page 416

while." The numerous reproductions of the models built and the working drawings for them show progress educationally from the things that are toys merely to the things that are of use in games and logically pave the way to things that will be of service later in the mechanics of industry. *Our postpaid price \$1.50.*

PRACTICAL CONCRETE WORK. As concrete is occupying a place in the building and decoration fields not dreamed of a few years ago, any information based upon accurate scientific knowledge and definite practical experience will prove valuable to those interested in studying the problems involved in the use of this most modern building material. The book was prepared primarily as a work-room hand book for school shop use and was prepared by H. Colin Campbell, C.E.E.M., Director, Editorial Bureau Portland Cement Association, and Walter F. Beyer, C.E., formerly Assistant Engineer, Isthmian Canal Commission. It is published by the authors at Oak Park, Ill. The material itself, the implements and skill required to handle it, the principles and devices used in reinforcing, and many other essentials are discussed preliminary to the presentation of plans for producing desired results in the material. Reference books are given to confirm statements and to facilitate further study. *Our postpaid price \$1.65.*

EDITORIAL NEWS

QUALIFYING COURSES, as they are called, have been started as the result of a recent meeting of the Principals of the High Schools of Pittsburgh and vicinity and all supervisors and teachers interested in art, music, and drama, held at the Carnegie Institute, Pittsburgh. The object is to bring about a more complete co-operation between the High School and the Art School,—to encourage the boys and girls to begin their technical work in art while they are still in the impressionable age. These courses make it possible for a high school student to do four years of elementary technical work before he enters the design school and begins the advanced technical work leading to the Bachelor's Degrees offered in the five arts represented in that institution. The classes are held on Saturday mornings. These qualifying courses

have the great advantage of bringing about more intimate relations between the public schools and the highly specialized technical school.

ANOTHER WOODWARD EXHIBITION has recently been held in New Orleans. This was a "Friends of Art Exhibit" showing portraits, landscapes, still life studies, and water colors by Prof. William Woodward of Tulane University. "Thirty-five years of active, faithful, and skilful interpretation of the beauty of nature and life in terms of the painters' art crowded into a single exhibit of some 250 paintings made the exhibit notable."

ART THAT FUNCTIONS is the title of an editorial in *The County School Exchange* by Miss Agnes Holmes, Supervisor of Art in the Training School, Greeley, Colorado. There is a suggestion in this article that may help teachers in other parts of the country. We are therefore reprinting it herewith:

"So frequently when boys and girls reach the fourth year in school the period of mere satisfaction in spontaneous play with drawings and with constructive materials is over.

"Interest in new projects is easily awakened but cannot always be sustained unless the child continues to feel the value and necessity of the work.

"The following scheme for work in lettering, design and construction was successfully and profitably worked out in the fourth grade in the Training School in the Colorado Teachers College. Early in the fall term a store was organized comprising all the necessary equipment to make it attractive as well as practical. The store was so constructed as to create various demands. These demands were planned simply enough to be appreciated by young children and to create in these boys and girls a desire to meet and supply these needs. The children saw and felt at once the need of a sign for this store; hence, it was with much enthusiasm the boys set about to plan the sign.

"In order to give the children a background for this work they and the teacher collected a number of signs from the town stores. These models were discussed, stressing the points to be brought out in the signs to be made later by the children. After the children saw what was necessary to make an attractive sign, they made a trial one, considering the size and shape best suited for this particular store, and then

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Lace Making	Bessie E. Merrill
Leather Work	May Byerly
Lettering	Louis H. Walden
Modeling	Ruth Sherwood
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Address LEE F. RANDOLPH, Director
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Affiliated College of the University of California
Located California and Mason Streets
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the final ones were inked and used. In order to give the children further practice in lettering and also practice in making figures, various other signs were made.

"Posters were also made advertising special day sales. For example—turkeys for Thanksgiving, trees for Christmas, et cetera. In this phase of the work the design element entered and played an important part.

"Another opportunity for design was in the arrangement of the stock.

"The stationery used in the store called for construction work. To meet this need, note paper, envelopes, bills, and account books were made. Then the various headings for the bills and note paper were designed, and block prints of the design were made on cork carpet. The children painted these block prints with ink and stamped the stationery for the store. Thus it can be seen how one side of art may be functionized."

THE FIRST HINT OF VACATION Days comes to the Editorial Office in the form of an attractive folder of The Luther Gulick Camps, which are located at South Casco, in that "Summer Playground of the East," the state of Maine. These folders deserve commendation for their lettering and the artistic devices used as symbols of the activities of the camps.

A CLEARING-HOUSE FOR TEACHERS OF PRINTING. The International Association of Teachers of Printing has established a co-operative bureau for placing printing instructors in teaching positions. The association has its home at 444 West Fifty-seventh Street, New York, N. Y., and is preparing to list all applicants for teaching positions and to receive requests from school boards and superintendents where vacancies exist. The association will charge no fee and will make no direct recommendations of applicants or positions. It will rather afford a clearing-house for bringing together the school system which is in need of a teacher and the teacher who is in need of a position.

Joseph A. Donnelly, president of the association, will be glad to answer all inquiries both concerning the work of the association and of its co-operative teachers' agency.

THE WESTERN DRAWING and Manual Training Association has decided not to hold a meeting this year as planned as they feel that no burden, however small, should be placed on our strained transportation facilities.